

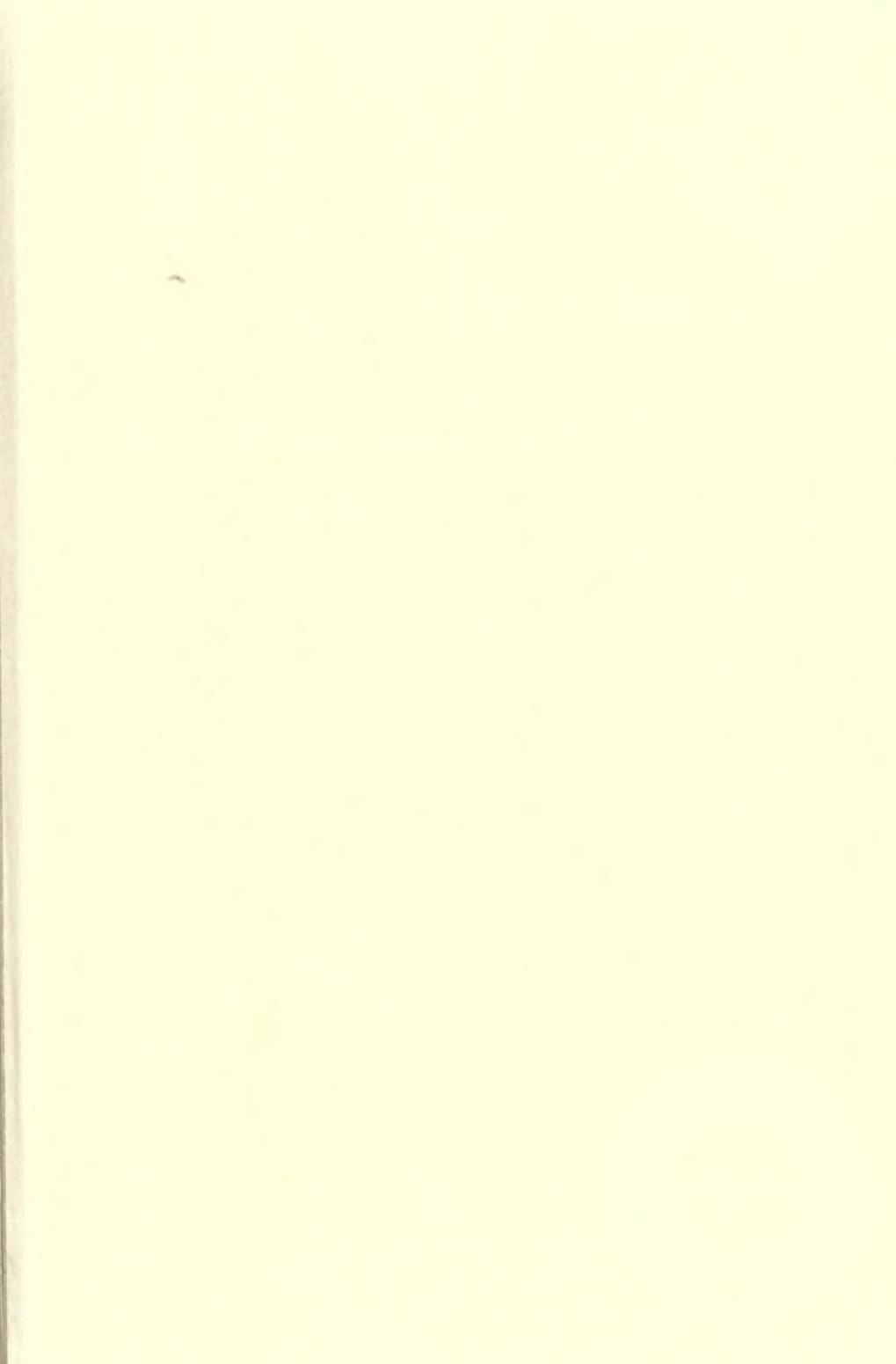
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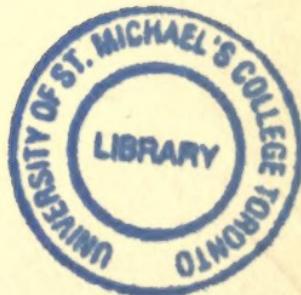




J. W. Cohorn

Mt. Allison University

1819/20.





The Students' Series of Latin Classics

LATIN HYMNS

SELECTED AND ANNOTATED

BY

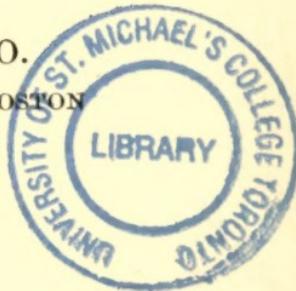
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PREFACE

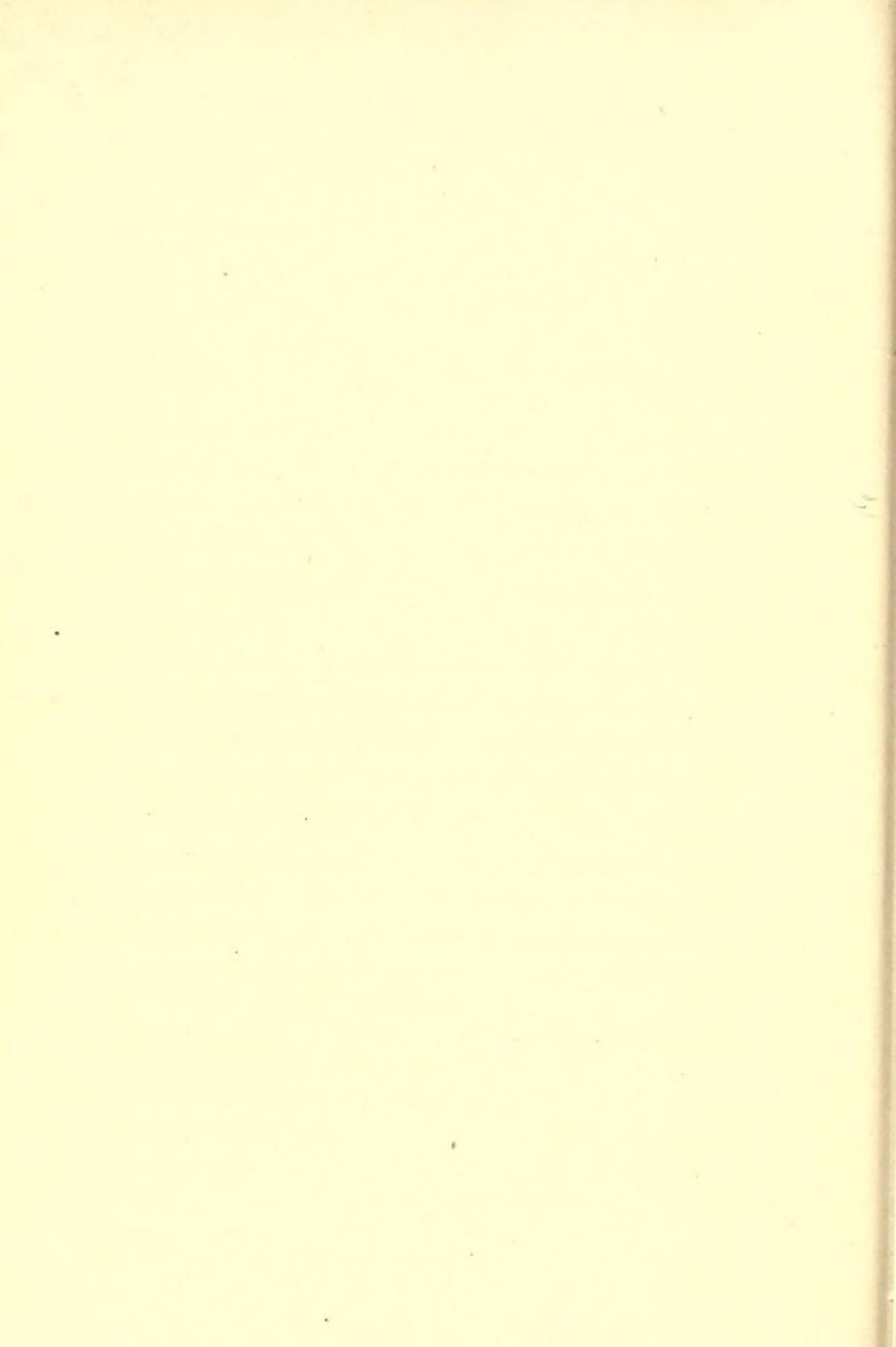
LATIN hymns appeal to students on many grounds. Some appreciate the poetry, some the religious character, and a few the theological learning; while to others the changes in the language and the development in metrical treatment and verification prove attractive. Others, still, are interested in medieval thought and in literary history. Many of these hymns have exercised such wide influence that an acquaintance with them would seem to be desirable for broad literary culture, if for no other reason.

The best results have been gained by encouraging students to sing the hymns in the original and to hunt up English metrical versions and musical settings. Literal translation and close philological treatment should not be encouraged.

In the preparation of the Introduction and Notes the editor would acknowledge his great indebtedness to Julian's "Dictionary of Hymnology."

W. A. M.

UNIVERSITY OF CALIFORNIA,
September, 1904.



INTRODUCTION

A HYMN, according to ancient canons, must consist of praise to God or his saints, must be metrical, and must be capable of being sung. The word is of Greek origin, and there are references to hymns in both the Old (e.g. Isaiah xlvi 10) and in the New (e.g. Act. Apost. v 25) Testaments; it is probable that from the beginning of the Christian church they were used in public worship, for Pliny in his famous letter to Trajan (Ep. 97) and Tertullian (Apol. 2) imply their use. There was early a minor order of the clergy, called Psaltae or Cantores, whose duty it was to lead the singing which was often antiphonal. What was the exact distinction between psalms and hymns and spiritual songs (Coloss. iii 16) is not known; it is, however, remarkable that in the Greek church, even at the present day, there are no metrical hymns, all of them being rhythmic and accentual.

Christianity is an Oriental religion, and came to the West through Greek influence; it is, therefore, natural that Greek precedent should preponderate in ritual as well as in theology; and undoubtedly the use of hymns was due to Greek authority. One of the earliest was the *Δόξα ἐν ὑψίστοις* — the *Gloria in Excelsis*; and the *Te Deum Laudamus* has a Greek kernel. The various hymns of the church service, those consisting of verbal quotations from the Bible as well as the *Gloria Patri*, the *Tersanctus*, and the like, were of Greek, when not of Hebrew, origin; and, indeed, they were long sung in Greek even in Latin countries. Latin hymnody begins with Hilary

of Poictiers, who acknowledges that he brought some of his hymns from the East, and Ambrose, the great bishop of Milan in the fourth century, in establishing a definite form for Latin hymns, avowedly followed the custom of the East.

About a hundred hymns are attributed to Ambrose and his school. In style they are objective; they are simple and rugged, intended for daily use — hymns of praise and prayer for guidance and help. The prevailing metre is the iambic dimeter, — the English Long Metre which still continues Ambrosian tradition in the character of the hymns which it frames, but with little regard for classical quantities. Alcaics and Sapphics with an occasional dactylic rhythm are exceptionally used in religious poems, but for congregational singing the iambic proved to be the measure best fitted to the genius of the Latin language and to the popular taste. As a means of inculcating orthodox doctrine hymns were found to be of the greatest value; and the example had already been given by heretics, both in the East and in the West, who had demonstrated their efficiency in conveying error. These hymns were incorporated into the Ambrosian breviary, and were also adopted by Benedict for the use of his order of monks, being selected and appointed for the various occasions of the day and season; they became widely known, and even at the present day the hymns of the canonical hours and the monastic services are still Ambrosian.

From the fourth to the eleventh century there was not much change in subject-matter and style. The objective character still remained; the metrical treatment tended more and more to the purely accentual instead of the quantitative; and the vocabulary and syntax, while showing plainly the increasing remoteness of the Augustan age, are yet remarkably pure in comparison with the prose of the same period. The Bible in

its Latin form was the principal source of the hymn writers, and whatever objection may be made to the Vulgate on the ground of rhythm and word order, so markedly different from the Ciceronian flow, it cannot be denied that its Latin shows an energetic vigor and lively force that harmonize well with the power of the new and victorious religion which adopted its Latinity as peculiarly its own. The prominent names in this second period are Prudentius, Sedulius, Sidonius Apollinaris, Juvencus, Venantius Fortunatus, Gregory the Great, the Venerable Bede, Paul the Deacon, Theodulphus, Fulbert, Peter Damiani, closing with Bernard of Clairvaux. In this list are laymen as well as clergy of all orders, monks and seculars, popes, bishops, and deacons. Some, like Prudentius, were literary men purely, some were monastic scholars, some were citizens of the world, and some were contemplative poets. In addition were many anonymous hymns rivalling in sweetness and beauty those attributed to definite authors; and even the authorship of some, which are connected with explicit names, is highly uncertain. These hymns are found in various places — in collected works of their supposed authors, in Graduals, Antiphonals, Breviaries, and other collections, and like the hymns in modern hymn-books, they were changed to suit the editors in many ways,—in length, in order, in words, and sometimes even in metre. The hymn was freely adapted to its intended use, there was little consideration of literary proprietorship, and authorship was a matter of no moment. In the eleventh and twelfth centuries Latin hymnody reflected plainly the change that had come over the church. The principal sacred poets were devout monks who, secluded from the world, gave themselves up to meditation and contemplation. Occupied with the life of the monastery, with its settled order of prayer and praise, poetic effort was certain to manifest itself

in subjective outpourings of devotion and adoration, in meditative lyrics or in ecstatic dithyrambs, over the Christian promises and rewards. Hence devotional appeals to the Virgin and the saints became more numerous. Mone's second volume is given up entirely to hymns in honor of the former; and meditations on the Cross, on the joys of Paradise, on the sorrows and joys of the saints are increasingly frequent. And the staid, sober, iambic dimeter, was subordinated to trochaic and dactylic rhythms; bizarre effects were sought through alliteration, assonance, and intricate rhymes, for there was plenty of time in the monasteries for the poet to work out a verse scheme, no matter how difficult. The feeling for metrical quantity had quite passed away and rhyme was completely established. The favorite metre became the trochaic tetrameter, of course accentual, depending on the number of syllables, and aided by rhyme. This metre, often called Septenarius, from the number of its complete feet, was the foundation of stanzas of four and six verses, for the first half of the verse was detached and doubled, and likewise the second; and these elements were combined in manifold variety. For a clausula the second hemistich was taken, and the superb sequence metre of six lines was developed in Adam of S. Victor's:

“ Héri mundus exultavit
Et exultans celebravit
Christi natalitia:
Héri chorus angelorum,
Prosecutus est caelorum
Regem cum laetitia.”

The clausula being fixed and rhyming, various effects could be brought about by modifying the number of the other lines.

In the tenth and eleventh centuries a new form of hymn came into use, called variously prose, trope, or sequence. A trope was a general term for a versicle or strophe added to a chant; the prose was originally an unmetered composition, as its name implies; and the sequence was metrical, and was originally so called because it followed the Alleluia in the Mass. Ultimately all three terms became synonymous. The sequence, as distinguished from the hymn, was used in the Mass. The Gradual was the anthem which followed the Epistle and preceded the Gospel in that service, and this closed with an Alleluia; the -ia of the word alleluia was prolonged through a musical jubilation on a certain number of notes, called *neumes*, and Notker of S. Gall, about A.D. 900, composed new words to accompany these notes. These Notkerian proses were not metrical, but rhythmical, with the most exact correspondence to the musical phrase of the neumes to which they owed their existence.

About the middle of the twelfth century the metrical sequence was perfected by Adam of S. Victor, and for centuries this form was the favorite one of sacred poetry. Hundreds were written and used all over northern Europe; they were less known in Italy, Spain, and southern France. They were often sung to popular airs; their subject-matter was as diverse as that of the hymns; and they were not limited to their original place in the Mass. The writers were Thomas Aquinas, Bonaventura, Iacobus de Benedictis, Thomas a Celano among others. More than seven hundred are known, the *Dies Irae* and *Stabat Mater* being most famous, and, finally, they became so numerous, and, unhappily, so poor in quality, that the Council of Trent, in the sixteenth century, reduced their number to four, for insertion in the Missal—the *Victimae Paschali*, *Veni Sancte Spiritus*, *Lauda Sion*, and *Dies Irae*—and in 1727 to these the *Stabat Mater* was added.

During the fourteenth and fifteenth centuries numerous hymns were written, for the most part of unknown authorship. Hymns to the Trinity, for the holy seasons, for the saints and angels, and for the Virgin, were numerous; and some are not without merit, although the older and well-tested hymns still held their own. But as a whole, Latin hymnody had passed its period of highest development; and these later hymns lack the strength and rugged simplicity of those of earlier centuries. Some of them are mere condensations of the Nicene Creed, others are summaries of the life of Christ and of the saints; rhymed versions of the hours of the Passion; salutations to the Cross; to the face of Christ; versified accompaniments to the action of the Mass, in imitation of Thomas Aquinas; salutations beginning with "Ave"; and Psalters of Jesus. Many were meditations for private devotional use and not suitable for public worship, reflections on the vanity of earthly things and on the glories of the New Jerusalem. Their great characteristic, differentiating them from the Ambrosian hymnody, is their subjective character; they deal with the personal relation of the writer to the topic of the hymn. This is particularly true in the great increase in the number of the hymns to the Virgin. To be sure, the *Ave Maris Stella*, *Salve Regina*, *Ave Regina Caelorum*, had been written before the fourteenth century; but the number of festivals in the Virgin's honor had constantly grown,—that of the Visitation being instituted in 1389,—and there was need for a whole cycle of hymns for her Conception, Nativity, Annunciation, and Assumption. More than a hundred begin with "Ave" and "Salve"; and those on the dolours and joys of Mary are numerous. The *Stabat Mater* is the best of all of them. Many of the older hymns were recast in her honor: there is a *Te Deum Marianum*, and Litanies of Mary. The

great majority of these are fanciful and sentimental, and framed in strange varieties of metre, with acrostics, alliteration, or intricate rhyming schemes. A like development for the worse overtook the hymns to the saints; many are mere narratives of their lives and martyrdoms. In the sixteenth and seventeenth centuries the effect of the revival of classical learning brought another influence to bear on the hymns, through the order of Pope Leo X, who commanded the revision of the hymns of the breviary, to meet the standard of classical writers and Ciceronian Latinity. This work was continued by order of Clement VII and Urban VIII, and to-day the noble hymns of Hilary and Ambrose stand in correct Latin, faultlessly cold, and often unrecognizable. The changes were so numerous that Wackernagel prints separately the breviary versions. The French and Spanish breviaries were similarly revised, and by 1736 the poems of contemporary writers—the Santeuils, Coffin, and others—were substituted in the Paris breviary, in many places, for the older work. At present the official hymnody of the Roman church is confined to the modernized hymns of the breviary, the five sequences of the missal, and a few hymns for the Benediction of the Sacrament.

The development of the Adamic sequence with its wealth of theological learning and recondite typology demanded some way of explanation for the intelligent understanding of the hymns. And from the fourteenth century numerous *Expositiones Hymnorum et Sequentiarum* were written, probably originally for use in schools for the training of the clergy. These expositions foreshadowed the great explanatory editions of the hymns by Daniel and Mone. Sometimes they were prose interlinear paraphrases of each line of the hymn; sometimes an analysis of the subject-matter with citations from the Bible. The *Aurea Expositio Hymnorum* by Hilary, edited at

Paris in 1485, and the *Elucidatorium Ecclesiasticum* of Clichetoveus (1516) were the most famous.

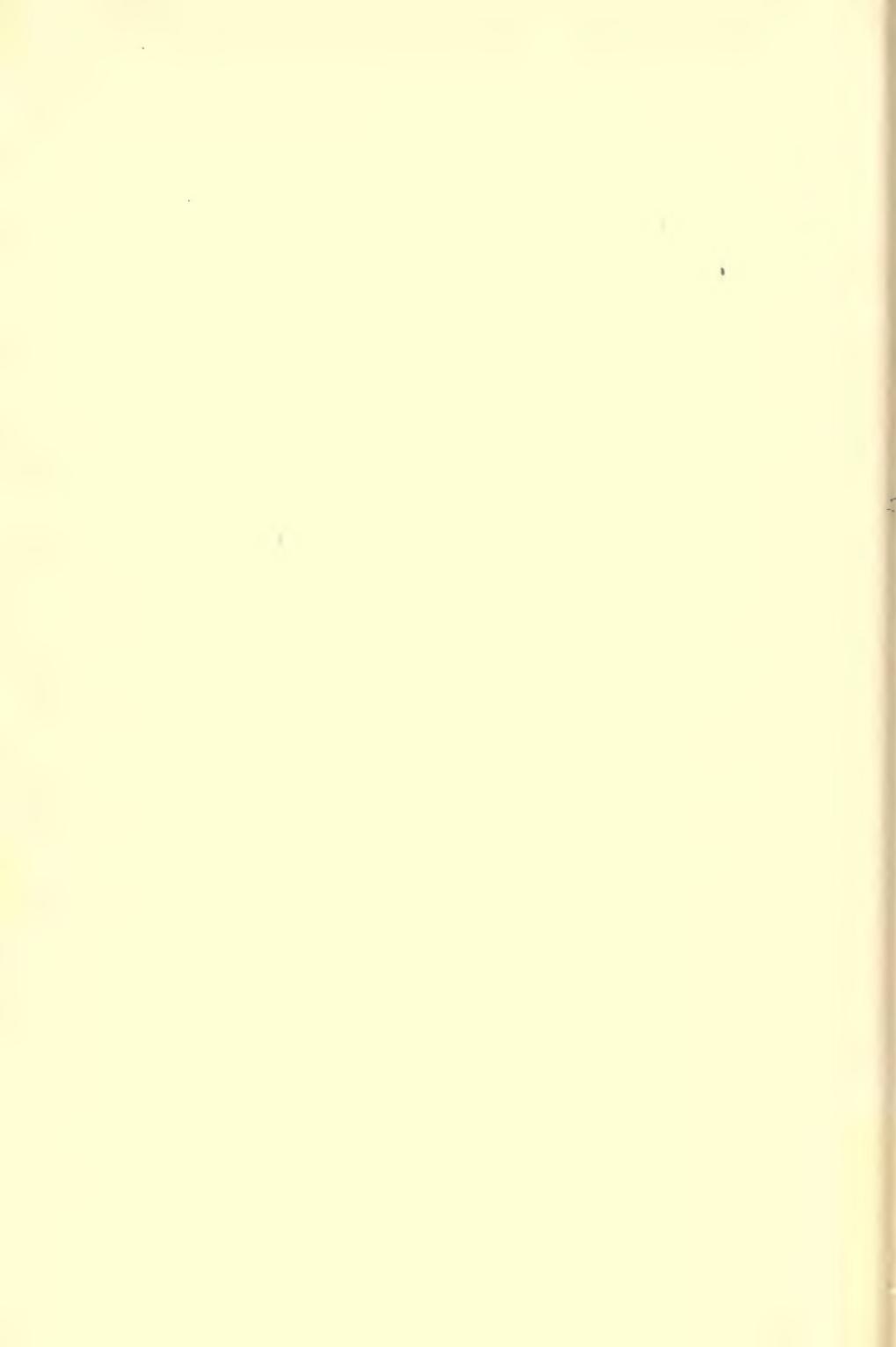
The use of English translations of these Latin hymns in England and the United States is comparatively recent, and is one of the results of the Oxford movement led by Newman and Pusey. J. Chandler published a book of translations of "Hymns of the Primitive Church" in 1837, J. M. Neale his "Mediæval Hymns" in 1851, and R. Campbell his "Hymns and Anthems" in 1850. Caswell's "Lyra Catholica," 1849, contained one hundred and ninety-seven translations, and, during the latter half of the nineteenth century, several other collections of translations were published. In England many of these versions were included in a popular hymn-book called "Hymns, Ancient and Modern," and, as the hymnals of the various churches in this country were revised, the editors adopted the versions that had won acceptance in England. These translations are often the best commentary on the hymns; and, indeed, the ideal way to use these hymns is, first to read them aloud sympathetically in the Latin, secondly to sing them to the ancient melody, and thirdly to read the English metrical version with close comparison of the Latin.

The collections and sources of criticism to which reference is made in this book are the following:—

1. "Lateinische Hymnen des Mittelalters." Von F. J. Mone. 3 vols. Freiburg, 1853-1855.
2. "Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des siebzehnten Jahrhunderts." Von Philipp Wackernagel. Vol. 1. Leipzig, 1864.
3. "Thesaurus Hymnologicus sive hymnorum canticorum sequentiarum circa annum MD usitatum collectio amplissima." . . . Herm. Adalbert. Daniel. 5 vols. Halis-Lipsiæ, 1841-1856.
4. "Sacred Latin Poetry," chiefly lyrical. Selected by Richard Chenevix Trench, D.D. Third ed. London, 1874.

5. "A Dictionary of Hymnology." By John Julian, M.A. New York, 1892.
6. "Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen." Von Dr. Ioh. Kayser. 2 vols. Paderborn, 1881, 1886.
7. "Geschichte der Christliche-Lateinisches Poesie bis zur Mitte des achten Jahrhunderts." Von M. Manitius. Stuttgart, 1891.
8. "The Seven Great Hymns of the Mediæval Church." By Charles Nott. New York, 1902.
9. "Christ in Song," selected. . . . By Philip Schaff, D.D. 2 vols. New York, 1895.
10. "Hymns, Ancient and Modern." New York, 1882.
11. "The Hymnal, Revised and Enlarged," as adopted by the Protestant Episcopal Church. New York, 1889.
12. "Laudes Domini." New York, 1887.
13. "New Laudes Domini." New York, 1892.
14. "In Excelsis." Hymns. New York, 1897.
15. "Methodist Hymnal." New York, 1878.
16. "Baptist Praise Book." New York, 1871.
17. "Great Hymns of the Church." Compiled by John Freeman Young, S.T.D. New York, 1887.

A list of authorities in Latin hymnody, of editions of the hymns, and of collections of translations into English may be found in Julian's Dictionary, pp. 655-666.



LATIN HYMNS

HILARIUS

Hilary was made Bishop of Poictiers in 353 A.D., after having renounced paganism in 350; his zeal for orthodoxy won him the title *Malleus Ariorum*. His *liber hymnorum* has not survived, and the eight hymns attributed to him are of doubtful authenticity. Isidore of Seville says of him, “*hymnorum carmine floruit primus*” (Off. eccl. i 6). See Manitius 101; Kayser 52.

I

Lucis largitor splendide,
Cuius sereno lumine
Post lapsa noctis tempora
Dies refusus panditur;

Tu verus mundi Lucifer,
Non is, qui parvi sideris
Venturae lucis nuntius
Angusto fulget lumine,

Sed toto sole clarior,
Lux ipse totus et dies,
Interna nostri pectoris
Illuminans praecordia:

Adesto, rerum conditor,
Paternae lucis gloria,
Cuius admota gratia
Nostra patescunt corpora;

Tuoque plena spiritu,
Secum Deum gestantia,
Ne rapientis perfidi
Diris patescant fraudibus, 20

5 Ut inter actus saeculi
Vitae quos usus exigit,
Omni carentes crimine
Tuis vivamus legibus.

Probrosas mentis castitas 25
10 Carnis vineat libidines,
Sanctumque puri corporis
Delubrum servet Spiritus.

Haec spes precantis animae,
Haec sunt votiva munera, 30
15 Ut matutina nobis sit
Lux in noctis custodiam.

A morning hymn.

Metre: iambic dimeter, the most common verse scheme for these hymns. Note that there is no rhyme, and that the classical quantities are preserved. 5. Evang. S. Ioann. viii 12 *ego sum lux mundi: qui sequitur me non ambulat in tenebris, sed habebit lumen vitae.* 11. *internā.* 15. *admotā gratiā.* 19. *ne . . . patescant*, sc. *corpora.* 21. *saeculi*, *world.* 27. S. Paul. *I ad Corinth. v 19 quoniam membra vestra tempula sunt spiritus sancti.*

II

Beata nobis gaudia
Anni reduxit orbita,
Cum Spiritus paraclitus
Illapsus est discipulis.

Ignis vibrante lumine
Linguae figuram detulit,
Verbis ut essent proflui,
Et charitate fervidi.

Linguis loquuntur omnium ;
Turbae pavent gentilium : 10
Musto madere deputant,
Quos Spiritus repleverat.

Patrata sunt haec mystice,
Paschae peracto tempore,
Sacro dierum circulo,
Quo lege fit remissio. 15

5 Te nunc, Deus piissime,
Vultu precamur cernuo :
Illapsa nobis caelitus
Largire dona Spiritus ! 20

Dudum sacrata pectora
Tua replesti gratia,
Dimitte nostra crimina,
Et da quieta tempora !

A Pentecostal hymn.

In this hymn the terminal assonance, still unconscious, foreshadows rhyme.

1. Ad Gal. v 22 *fructus autem spiritus est charitus gaudium.* 3. S. Ioann. xiv 16 et alium *Paraclitum dabit vobis.* 6. **detulit**, sc. *spiritus.* 11. Act. Apost. ii 13 *quia musto pleni sunt isti.* 14. *Pascha* is the Latin for Easter; Whitsunday or Pentecost follows approximately fifty days after Easter day. 16. Levit. xxv 10 *sanctificabisque annum quinquagesimum, et vocabis remissionem cunctis habitatoribus terrae tuae : ipse est iubilaeus.* 18. **cernuo**, *prono.*

DAMASUS

Damasus was probably of Spanish origin; he became Pope in 366. Another hymn, for S. Andrew, is extant. He wrote many epigrams, most of which are lost. See Manitius 120; Kayser 104.

Martyris ecce dies Agathae
Virginis emicat eximiae,
Quo sibi Christus eam sociat
Et diadema duplex decorat.

Stirpe decens, elegans specie, 5
Sed magis actibus atque fide,

Terrea prospera nil reputans,
Iussa Dei sibi corde ligans.

Fortior haec trucibusque viris
Exposuit sua membra flagris; 10
Pectore quam fuerit valido
Torta mamilla docet patulo.

Deliciae cui carcer erat,	Iam renitens quasi sponsa
Pastor ovem Petrus hanc re-	polo
creat;	Pro miseris supplica Domino,
Laetior inde magisque fla-	Sic sua festa coli faciat
grans	Se celebrantibus ut faveat.
Cuncta flagella cucurrit ovans.	
Ethnica turba rogum fugiens	Gloria cum Patre sit Ge-
Huius et ipsa meretur opem;	nito,
Quos fidei titulus decorat,	25 Spirituique proinde sacro,
His venerem magis ipsa pre-	Qui Deus unus et omnipo-
mat.	tens
	Hanc nostri faciat memorem.
20	

This hymn is the earliest in honor of a saint. Its authenticity is dubious, principally on account of the terminal rhyme, which we should not expect to find developed so early.

Metre: dactylic tetrameter catalectic, an unusual rhythm.

1. Agatha suffered at Catana, Feb. 5, 251; according to custom her day of martyrdom became her day of memorial in the calendar. 2. "Agatha...cuius lampas coruscit emicat fulgoribus," Ambros. Lit. 4. **duplex**, virgin and martyr. 5. "Ingenua sum et ex spectabili genere," Roman breviary in festo S. Agathae. 9. Quintianus, proconsul of Sicily, conducted her martyrdom. 10. "primum colaphis caesa mittitur in carcerem," breviary. 12. **patulo**, an adverb. 17. **Ethnica**, S. Matt. v 47 nomine et ethnici hoc faciunt? 18. **ipsa**, i.e. *turba*. One year after Agatha's martyrdom the lava flood from Etna, impeding over Catana, was stayed by her veil.—**meretur**, enjoys. 20. **venerem**, *lust*.—**ipsa**, i.e. Agatha. 25. Damasus is said to have introduced the custom of singing the "Gloria" after the psalms (Kayser 92).

AMBROSIUS

S. Ambrose, Bishop of Milan, confessor and doctor, was born in 340. Among his voluminous writings are twelve hymns, ascribed to him by his Benedictine editors; ninety-two others written in his style are called Ambrosian. He introduced antiphonal chanting in the Western church, and began the systematic treatment of church music which was perfected by Gregory.

I

Deus, creator omnium
Polique rector, vestiens

Diem decoro lumine,
Noctem soporis gratia,

Artus solutos ut quies
 Reddat laboris usui,
 Mentesque fessas allevet
 Luctusque solvat anxios;
 •
 Grates peracto iam die,
 Et noctis exortu preces,
 Voti reos ut adiuves,
 Hymnum canentes solvimus.
 Te cordis ima concinant,
 Te vox canora concrepet,
 Te diligit castus amor,
 Te mens adoret sobria;
 Ut, cum profunda clausurit,
 Diem caligo noctium,

- 5 Fides tenebras nesciat
 Et nox fide reluceat. 20
- Dormire mentem ne sinas,
 Dormire culpa noverit;
 Castos fides refrigerans
 Somni vaporem temperet.
- 10 Exuta sensu lubrico 25
 Te cordis alta somnient,
 Ne hostis invidi dolo
 Pavor quietos suscitet.
- 15 Christum rogemus et Patrem,
 Christi Patrisque Spiritum, 30
 Unum potens per omnia
 Fove precantes Trinitas.

An evening hymn; common in all the early breviaries.

Metr. tr. "Maker of all things, God most high," by Chambers, is best known; six others have been made. Commentary by Kayser 134.

4. **gratia**, with favor of. 11. **Voti reos**, because the morning prayer has been answered: *votiva munera*, Hilarius p. 1, 30. Daniel and others emend to *votis reos*. 18. **noctium**, blackest night. 24. **vaporem**, the fire of concupiscence is checked in waking hours by the control of the higher soul. 26. **alta**, depths.

II

Splendor paternae gloriae,
 De luce lucem proferens,
 Lux lucis et fons luminis,
 Diem dies illuminans,

Verusque sol illabere,
 Micans nitore perpeti,
 Iubarque Sancti Spiritus
 Infunde nostris sensibus.

- Votis vocemus et Patrem,
 Patrem perennis gloriae, 10
 Patrem potentis gratiae,
 Culpam relegat lubricam.
- 5 Informet actus strenuos,
 Dentes retundat invidi,
 Casus secundet asperos, 15
 Donet gerendi gratiam.

Mentem gubernet et regat Casto fideli corpore, Fides calore ferveat, Fraudis venena nesciat.	20	Laetus dies hic transeat, Pudor sit ut diluculum, Fides velut meridies, Crepusculum mens nesciat.	25
Christusque nobis sit cibus, Potusque noster sit fides, Laeti bibamus sobriam Ebrietatem spiritus.		Aurora cursus provehit, Aurora totus prodeat, In Patre totus Filius Et totus in Verbo Pater.	30

A morning hymn in constant use, both in ancient and modern times.
 Commentary by Kayser 195.

Metr. tr. in A. & M. 3; N. Laud. D. 21; In Exe. 71.

1. Ep. ad Hebr. i 3 *cum sit splendor gloriae . . . eius.* 3. “*Lumen de lumine,*” Nicene Creed. 5. Malachi iv 2 *orientur . . . sol iustitiae.* 12. *lubricam,* of the sin that does so easily beset us, causing us to slip. 14. Diabolus is envious of the righteous. 24. Ad Ephes. v 18 *nolite inebriari vino . . . sed spiritu sancto.* 26. The blush of modesty is like the dawn.

III

Veni, redemptor gentium, Ostende partum virginis, Miretur omne saeculum : Talis decet partus Deum.		Egressus eius a Patre, Regressus eius ad Patrem, Excursus usque ad inferos, 15 Recursus ad sedem Dei.	
Non ex virili semine, Sed mystico spiramine, Verbum Dei factum est caro Fructusque ventris floruit.	5	Aequalis aeterno Patri Carnis tropaeo cingere, Infirma nostri corporis Virtute firmans perpetim. 20	
*	*	Praesepe iam fulget tuum, Lumenque nox spirat no-	
Procedit e thalamo suo, Pudoris aula regia, 10 Geminae gigas substantiae, Alacris ut currat viam.		vum, Quod nulla nox interpolet, Fideque iugi luceat.	

A Christmas hymn found in almost all ancient breviaries. Commentary by Kayser 172.

Metr. tr. in Schaff I 9; twenty-five English versions have been made. Original melody in Young 93, with metr. tr.

7. S. Ioann. i 14 et verbum caro factum est et habitavit in nobis. 9. Psalm xix 5 tamquam sponsus procedens de thalamo suo exultavit ut gigas ad currendum viam. 11. "Consors divinitatis et corporis," S. Ambrose says in the *De Incarnatione*; there is a reference to the progeny of angels and women in Gen. vi 4. 13. Psalm xix 7 a summo caelo egressio eius. 15. ad inferos descendit. 18. The flesh is the trophy of Christ's victory over death. *Cingere* is imperat. 21. *fulget*, as in Correggio's "Holy Night." 23. *interpolet*, interrupt.

IV

O lux beata, Trinitas
Et principalis Unitas,
Iam sol recedit igneus:
Infunde lumen cordibus.

Te mane laudum carmine,
Te deprecemur vesperi,

Te nostra supplex gloria
Per cuncta laudet saecula.
[Deo patri sit gloria
Eiusque soli Filio] 10
Cum Spiritu paraclito
Et nunc et in perpetuum.]

An evening hymn; in most of the ancient and modern breviaries.
Metr. tr. in A. & M. 19; thirty-three have been made. Original melody in Young 253.

Note the rhyme which has caused some to disregard the Benedictine opinion that it is by Ambrose. The doxology is an addition.

7. *nostra supplex gloria, nos supplices.*

AMBROSIANI

These hymns are of unknown authorship and are called Ambrosian because written in imitation of those by Ambrose.

I

Te Deum laudamus, te Domini-
num confitemur.
Te aeternum Patrem omnis
terra veneratur.
Tibi omnes angeli, tibi caeli
et universae potestates,
Tibi cherubim et seraphim in-
cessabili voce proclamant:
Sanctus, sanctus, sanctus Do-
minus Deus Sabaoth! 5

Pleni sunt caeli et terra ma-
iestatis gloriae tuae.
Te gloriosus apostolorum cho-
rus, te prophetarum lauda-
bilis numerus,
Te martyrum candidatus lau-
dat exercitus;
Te per orbem terrarum sancta
confitetur ecclesia,
Patrem immensae maiestatis,

venerandum tuum verum et unicum Filium,	10	Aeterna fac cum sanctis tuis in gloria numerari.
Sanctum quoque Paraclitum Spiritum.		Salvum fac populum tuum, Domine, et benedic heredi- tati tuae,
Tu Rex gloriae, Christe,		Et rege eos, et extolle illos usque in aeternum.
Tu Patris sempiternus es Fi- lius.		Per singulos dies benedicimus Te,
Tu ad liberandum suscepturus hominem		25 Et laudamus nomen tuum in saeculum et in saeculum saeculi.
Non horruisti virginis ute- rum.	15	Dignare, Domine, die isto sine peccato nos custodire.
Tu, devicto mortis aculeo,		Miserere nostri, Domine, mi- serere nostri;
Aperiuit credentibus regna caelorum.		Fiat misericordia tua, Domine, super nos,
Tu ad dexteram Dei sedes in gloria Patris.		Quemadmodum speravimus in Te.
Iudex crederis esse ventu- rus !		30 In Te, Domine, speravi: non confundar in aeternum.
Te ergo quaesumus, tuis famu- lis subveni,	20	
Quos pretioso sanguine rede- misti.		

The **TE DEUM** is the most famous non-scriptural hymn of the Western church. It has been in use from the sixth century as a hymn for the Sunday service, before the lesson from the Gospel. The tradition ascribing it to Ambrose and Augustine at the baptism of the latter in 385 A.D. is traced to 859, and is probably to be rejected; but the hymn in its present form goes back to 400-450 A.D. As a Greek version of vss. 1-9 is extant, doubtless the germ of the hymn is Greek. See in general Julian, Diet. 1119 sq. Versions: prose, in Book of Common Prayer 8; metrical, N. Laud. D., 182, 277; In Exc. 170, 173; Meth. H. 10; Bapt. P. B. 169. Original melody in Young 269. Commentary by Kayser 435.

3. The plural of *caelum* is common in ecclesiastical writers. 5. Isaias viii 2 *seraphim stabant . . . et dicebant sanctus, sanctus, sanctus Dominus Deus exercituum, plena est omnis terra gloria eius.* 7. Cie. Fin. 1, 26 *e philosophorum choro.* 8. Apoc. vii 13 *hi, qui amicti sunt stolis albis, qui sunt?* of the martyrs. 16. I ad Corinth. xv 55 *ubi est, mors, victoria tua? ubi est, mors, stimulus tuus?* 23. From Psalm xxviii 9. 27. *isto*, common for *hoc* in this Latinity. 31. From Psalm xxxi 1.

II

Aeterna Christi munera
Et martyrum victorias,
Laudes ferentes debitas
Laetis canamus mentibus.

Ecclesiarum principes,
Belli triumphales duces,
Caelestis aulae milites,
Et vera mundi lumina;

Terrore victo saeculi,
Spretisque poenis corporis, 10
Mortis sacrae compendio
Vitam beatam possident.

Traduntur igni martyres
Et bestiarum dentibus;
Armata saevit ungulis
Tortoris insani manus.

Nudata pendent viscera,
Sanguis sacratus funditur,
Sed permanent immobiles
Vitae perennis gratia. 20

5 Devota sanctorum fides,
Invicta spes credentium,
Perfecta Christi caritas
Mundi triumphantem principem.

In his Paterna gloria, 25
In his voluntas Filii,
Exultat in his Spiritus;
Caelum repletur gaudiis.

Te nunc, Redemptor, quaesu-
mus,
Ut ipsorum consortio 30
15 Iungas precantes servulos
In sempiterna saecula.

A hymn of the fifth century for martyrs in the style of Ambrose, to whom it was ascribed by his Benedictine editors. In the Roman breviary it has a form — *Apostolorum gloriam* — for the Apostles, and that for martyrs is somewhat changed.

Metr. tr. in A. & M. 272, 257; twenty others. Commentary by Kayser 222.

1. Cf. 19, 20. 5. They went into all lands. 11. **compendio**, by the simple, short way. 24. S. Ioann. xiv 30 *venit enim princeps mundi huius.* 26. Ad Philipp. ii 8 *factus obediens usque ad mortem.* 31. Thy unworthy servants.

III

Ad regias Agni dapes
Stolis amicti candidis
Post transitum maris Rubri
Christo canamus principi;

Divina cuius caritas 5
Sacrum propinat sanguinem,
Almique membra corporis
Amor sacerdos immolat.

Sparsum cruentum postibus		Victor subactis inferis	
Vastator horret angelus,	10	Tropaea Christus explicat,	
Fugitque divisum mare,		Caeloque aperto subditum	
Merguntur hostes fluctibus.		Regem tenebrarum trahit.	
Iam Pascha nostrum Christus		Ut sis perenne mentibus	25
est,		Paschale, Iesu, gaudium,	
Paschalis idem victima,		A morte dira criminum	
Et pura puris mentibus	15	Vitae renatos libera.	
Sinceritatis azyma.		Deo patri sit gloria,	
O vera caeli victima,		Et Filio qui a mortuis	30
Subiecta cui sunt Tartara,		Surrexit, et Paraclito	
Soluta mortis vincula,		In sempiterna saecula.	
Recepta vitae praemia.	20		

This is an Easter hymn, the Roman breviary version of *Ad cenam Agni provideri*, which goes back to the seventh century. The original may be found in Migne's edition of Ambrose, or in Young 193. The hymn was specially used at Baptism on Easter Even, the candidates being dressed in white for the purpose; they were admitted to their first communion on the following Easter day. These robes were worn throughout the Easter octave, and the Sunday after Easter was anciently called *Dominica in albis*.

Metr. tr. in Episc. H. 118; N. Laud. D. 1075; In Exc. 676; Meth. H. 847: twenty-three translations have been made.

1. Apoc. xix 9 *beati, qui ad coenam nuptiarum Agni vocati.* See on TE DEUM 8. 3. I ad Corinth. x 2 *omnes in Moyse baptizati sunt in nube et in mari.* The Red Sea became typical of Baptism. 13. I ad Corinth. v 7 *eternim Pascha nostrum immolatus est Christus, itaque epulemur . . . in azymis sinceritatis.* 17. Cf. the O SALUTARIS HOSTIA of Aquinas, p. 69. 21. So in many Easter hymns.

IV

Aurora lucis rutilat,
Caelum laudibus intonat,
Mundus exultans iubilat,
Gemens infernus ululat,
Cum rex ille fortissimus,
Mortis confractis viribus,
Pede conculcans Tartara
Solvit a poena miseros !

Ille, qui clausus lapide
Custoditur sub milite,
Triumphans pompa nobili
Victor surgit de funere.
5 Solutis iam gemitibus
Et inferni doloribus,
“Quia surrexit Dominus !” 15
Resplendens clamat angelus.

TRISTES ERANT apostoli De nece sui Domini, Quem poena mortis crudeli Servi damnarant impii.	20	Pergunt videre faciem Desideratam Domini.
Sermone blando angelus Praedixit mulieribus, “In Galilaea Dominus Videndus est quantocius!”		CLARO PASCHALI gaudio Sol mundo nitet radio, Cum Christum iam apostoli 35 Visu cernunt corporeo. * * * * *
Illae dum pergunt concite Apostolis hoc dicere, Videntes eum vivere Osculantur pedes Domini.	25	Ostensa sibi vulnera In Christi carne fulgida Resurrexisse Dominum Voce fatentur publica. 40
Quo agnito discipuli In Galilaeam propere	30	Rex Christe clementissime, Tu corda nostra posside, Ut tibi laudes debitas Reddamus omni tempore !

Another Easter hymn which was not accepted by the Benedictine editors of Ambrose. The Roman breviary version begins *Aurora lucis purpurat*: it is in constant use during the Easter season.

Metr. tr. in A. & M. 109; Meth. H. 233; Bapt. P. B. 388; Schaff I 245, 246.

6. I ad Corinth. xv 26, *novissima autem inimica destruetur mors: omnia enim subiecit sub pedibus eius.* 14. Act. Apost. ii 24 *quem Deus suscitavit solutis doloribus inferni.* 15. S. Matt. xxviii 6 *non est hic: surrexit enim sicut dixit.* 17. Here begins a new hymn in the Roman breviary. 23. S. Matt. xxviii 7 *ecce praecedit vos in Galilaeam: ibi eum videbitis.* 28. The anapest is unusual in the hymns. 33. A third hymn begins here.

V

Christe, qui lux es et dies,
Noctis tenebras detegis,
Lucisque lumen crederis
Lumen beatum praedicans:

Precamur, sancte Domine,
Defende nos in hac nocte,

Sit nobis in te requies,
Quietam noctem tribue,
Ne gravis somnus irruat,
Nec hostis nos surripiat, 10
5 Nec caro illi consentiens
Nos tibi reos statuat.

Oculi somnum capiant,
Cor ad te semper vigilet,
Dextera tua protegat
Famulos qui te diligunt.

Defensor noster, adspice,
Insidiantes reprime,

Guberna tuos famulos
Quos sanguine mercatus es. 20

15 Memento nostri, Domine,
In gravi isto corpore:
Qui es defensor animae
Adeste nobis, Domine.

A hymn for Compline, used mainly in Lent.

Metr. tr. in A. & M. 83.

3. Cf. TE DEUM, 19, p. 7. 6. Compline was the bedtime service. 11. illi, Satanae. 14. Cant. v 2 *ego dormio, et cor meum vigilat.* 22. "Gravis est sarcina corruptionis," Gregory (Mone).

VI

Iam lucis orto sidere
Deum precemur supplices,
Ut in diurnis actibus
Nos servet a nocentibus.

Linguam refraenans temperet,
Ne litis horror insonet:
Visum fovendo contegat,
Ne vanitates hauriat.

Sint pura cordis intima,
Absistat et vecordia:

Carnis terat superbiam
Potus cibique parcitas:

15 Ut cum dies abcesserit,
Noctemque sors reduxerit,
Mundi per abstinentiam

6 Ipsi canamus gloriam.

Deo Patri sit gloria,
Eiusque soli filio,

Cum Spiritu Paraclito,

19 10 Nunc, et per omne saeculum.

A morning hymn, possibly of the fifth century; found in almost all the breviaries and still in use.

Metr. tr. in A. & M. 4; Meth. H. 107; Bapt. P. B. 105.

6. *litis* means here *strife, bickering.* 8. *hauriat*, sc. *visus.*

VII

Te lucis ante terminum,
Rerum Creator, poscimus

Ut pro tua clementia
Sis praesul et custodia.

Procul recedant somnia 5 Praesta, Pater piissime,
 Et noctium phantasmata; Patrique compar Unice, 10
 Hostemque nostrum comprime Cum Spiritu Paraclito
 Ne polluantur corpora. Regnans per omne saeculum.

An evening hymn, still in use.

Metr. tr. in Episc. H. 21; twenty-four others.

6. **phantasmata**, spectres. 7. **Hostem**, *Satanam*.

VIII

Vox clara ecce intonat,	Omnis pro indulgentia
Obscura quaeque increpat:	Vocem demus cum lacrimis.
Pellantur eminus somnia,	Secundo ut cum fulserit
Ab aethere Christus promicat.	Mundumque horror cinxerit,
Mens iam resurgat torpida, 5	Non pro reatu puniat, 15
Quae sorde extat saucia:	Sed pius nos tunc protegat;
Sidus refulget iam novum,	Laus, honor, virtus, gloria,
Ut tollat omne noxiun.	Deo, Patri, et Filio,
E sursum Agnus mittitur,	Sancto simul Paraclito,
Laxare gratis debitum: 10	In sempiterna saecula. 20

An Advent hymn. The hiatus, so freely allowed, shows that it cannot be by Ambrose.

Metr. tr. in Episc. H. 41; In Exc. 314.

3. Ad Rom. xiii 11 *hora est iam nos de somno surgere.* 9. S. Lue. xxi 27
videbunt filium hominis venientem in nube cum potestate magna. 14. Id.
25 et in terris pressura gentium prae confusione sonitus . . . aresentibus hominibus prae timore.

PRUDENTIUS

Aurelius Clemens Prudentius was born in Spain in 348 A.D. He became a lawyer and provincial governor, and finally a civil officer at Rome. In his fifty-seventh year he retired from active life to the writing of sacred poetry. His principal works are (1) *Liber Cathemerinon* (Christian Day), (2) *L. Peristephanon* (Martyrs' Garlands), (3) *Apotheosis* (Divinity of Christ), (4) *Hamartigenia* (Origin of Sin), (5) *Psychomachia* (Spiritual Combat). He is so conspicuous for his skill in lyric metres and in the dactylic hexameter with intended observation of the rules of classical ver-

sification, that Bentley styled him the Horace and Virgil of the Christians. There is much disagreement as to his merits: cf. Manitius 61; Kayser 249.

I

Ales, diei nuntius,	Iesum ciamus vocibus,
Lucem propinquam praecinit;	Flentes, precantes, sobrii: 10
Nos excitator mentium	Intenta supplicatio
Iam Christus ad vitam vocat.	Dormire cor mundum vetat.
“Auferte,” clamat, “lectulos,	Tu, Christe, somnum dissice;
Aegros, soporos, desides, 6	Tu rumpe noctis vincula;
Castique recti ac sobrii	Tu solve peccatum vetus,
Vigilate: iam sum proximus!”	Novumque lumen ingere!

This is the hymn for Tuesday at Lauds in the Roman breviary. It is a cento from No. 1 of the Cathemerinon.

Metr. tr. in Hymns of the Ages I 14. Commentary by Kayser 275.

3. **excitator**, as a judge. 7. S. Matt. xxvi 41 *vigilate et orate*; I S. Pet. v 8 *sobrii estote et vigilate*. 9. **ciamus**, *call.* 12. **mundum**, *pure.* 13. **dis-**
sice, *discute*, the breviary reading.

II

Corde natus ex parentis	Foeta Sancto Spiritu,
Ante mundi exordium,	Et puer, redemptor orbis,
A et Ω cognominatus,	Os sacratum protulit.
Ipse fons et clausula	Psallat altitudo caeli;
Omnium, quae sunt, fuerunt, 5	Psallat omnis angelus;
Quaeque post futura sunt,	Quidquid est virtutis usquam
Corporis formam caduci,	Psallat in laudem Dei:
Membra morti obnoxia	Nulla linguarum silescat,
Induit, ne gens periret	Vox et omnis consonet.
Protoplasti ex germine, 10	Ecce! quem vates vetustis 25
Merserat quem lex profundo	Concinebant saeculis;
Noxialis Tartaro.	Quem prophetarum fideles
O beatus ortus ille,	Paginae sposonderant,
Virgo cum puerpera	Emicat promissus olim:
Edidit nostram salutem	Cuncta collaudent eum! 30

Te senes et te iuventus,	Fluminum lapsus et undae,
Parvulorum te chorus,	Litorum crepidines,
Turba matrum virginumque,	Imber, aestus, nix, pruina,
Simplices puellulae	Aura, silva, nox, dies
Voce concordes pudicis	35 Omnibus te concelebrent
Perstrepant concentibus.	Saeculorum saeculis.

A Christmas hymn, taken from No. 9 of the Cathemerinon.

Metr. tr. in Episc. H. 52; N. Laud. D. 157, 345, 346; In Exc. 205. Original melody in Young 112.

Metre: trochaic dimeter in a stanza: vss. 1, 3, 5, dimeter; 2, 4, 6, dimeter catalectic.

1. Psalm xlvi 2 *eructavit cor meum verbum bonum*; mystically interpreted of the Word. 3. *Ego sum A et Ω*, Apoc. xxi 6. 10. **Protoplasti**, gen. with *germine*. 19. Ad Rom. viii 38 *neque angeli neque principia neque virtutes . . . neque altitudo neque profundum . . . poterit nos separare a charitate Dei*. 21. **virtutis**, for power, is common in ecclesiastical Latin. 31. Psalm cxlviii 12 *iuvenes et virgines, senes cum iunioribus laudent nomen Domini*. 34. **puellulae** is classical. 38. **crepidines**, banks.

III

Iam maesta quiesce querela, Lacrimas suspendite, matres ! Nullus sua pignora plangat : Mors haec reparatio vitae est.	Sed dum resolubile corpus Revocas, Deus, atque re- formas, Quanam regione iubebis
Nunc suscipe, terra, foven- dum,	15 Animam requiescere puram ?
Gremioque hunc concipe molli ! Hominis tibi membra seques- tro,	Gremio senis addita sancti Recubabit, ut est Eleazar, Quem floribus undique septum Dives procul aspicit ardens. 20
Generosa et fragmina credo.	Sequimur tua dicta, Redemp- tor,
Tu depositum tege corpus ! Non immemor ille requiret	Quibus atra morte triumphans, Tua per vestigia mandas Socium crucis ire latronem.
10 Sua munera fector et auctor Propriique aenigmata vultus.	

Patet ecce fidelibus ampli 25
 Via lucida iam Paradisi,
 Licet et natus illud adire,
 Homini quod ademerat anguis.
 Illic, precor, optimi Ductor
 Famulam tibi praecipe mentem

Genitali in sede sacrari, 31
 Quam liquerat exul, et errans.
 Nos tecta fovebimus ossa
 Violis et fronde frequenti,
 Titulumque et frigida saxa 35
 Liquido spargemus odore.

A funeral hymn, taken from No. 10 of the Cathemerinon; early translated into German, and a great favorite with the Lutherans.

Metr. tr. in Schaff II 235, 238. Original melody in Young 440. Commentary by Kayser 321.

Metre: anapestic dimeter catalectic (paroemiac).

3. **nullus** = *nemo*, including both parents.—**pignora** for children is common. 4. **reparatio**, *renewal*, first appears in Prud. 5. **fovendum**, as a dear child. 7. **Hominis**, the crown of creation.—**sequestro**, *give to your keeping*, is late Latin. 8. **fragmina**, because without a soul. 9. **depositum** is Christian; *compositum*, *situm*, pagan. 11. **munera**, *work*: Gen. i 27 *Deus crearit hominem ad imaginem suam*. 12. **aenigmata**, *stamp*: I ad Corinth. xiii 12 *videmus nunc per speculum in aenigmate*. 17. S. Luc. xvi 22 *factum est . . . ut moreretur mendicus (Lazarus) et portaretur ab Angelis in simum Abrahae*. *mortuus est autem et dives et sepultus est in inferno*. 24. S. Luc. xxiii 39 *unus autem de his qui pendebant latronibus . . . dicebat ad Iesum: Domine memento mei . . . et dixit illi Jesus . . . hodie tecum eris in paradyso*. 31. Eecel. xii 7 *et spiritus redeat ad Deum qui dedit illum*. 34. A beautiful custom adopted by the Christians: editors cite S. Jerome Ep. 26 *mariti super tumulos coniugum spargunt violas rosas lilia*. Some other customs of the Parentalia were also adopted by them.

IV

Salvete, flores martyrum !
 Quos lucis ipso in limine
 Christi insecuror sustulit,
 Ceu turbo nascentes rosas.
 Vos, prima Christi victima, 5
 Grex immolatorum tener,
 Aram sub ipsam simplices
 Palma et coronis luditis.
 Quid proficit tantum nefas ;
 Quid crimen Herodem iuvat ?

Unus tot inter funera 11
 Impune Christus tollitur.
 Inter coaevi sanguinis
 Fluenta solus integer,
 Ferrum, quod orbabat nurus, 15
 Partus fefellit Virginis.
 Sic stulta Pharaonis mali
 Edicta quondam fugerat,
 Christi figuram praeferens,
 Moses, receptor civium. 20

A cento for Holy Innocents' Day (Dec. 28) from No. 12 of the Cathemerinon.

Metr. tr. in Schaff I 107. Commentary in Kayser 294.

1. *Iure dicuntur flores martyrum quos in medio frigore infidelitatis exortos . . . quaedam persecutionis pruina decoxit*, Roman breviary, Lect. vi.
2. Note the careful metrical treatment, particularly in elisions. Later, hiatus is freely allowed.
7. **simplices, innocent;** they play like lambs with the martyrs' palm and crowns.
12. Christ was exempt.
20. **receptor, liberator.**

V

O sola magnarum urbium,
Maior Bethlem, cui contigit
Ducem salutis caelitus
Incorporatum gignere.

Haec stella, quae solis rotam 5
Vincit decore ac lumine,
Venisce terris nuntiat
Cum carne terrestri Deum.

Videre postquam illum magi,
Eoa promunt munera, 10

Stratique votis offerunt
Tus, myrrham et aurum re-
gium.

Regem Deumque annuntiant
Thesaurus et fragrans odor
Turis Sabaei, ac murrheus 15
Pulvis sepulcrum praedocet.

[Iesu, tibi sit gloria,
Qui apparuisti gentibus,
Cum Patre et almo Spiritu,
In sempiterna sæcula.] 20

Another cento from the same poem; for Epiphany.

Metr. tr. in Episc. H. 63; In Exc. 214. Commentary by Kayser 304.

2. **Bethlem**, for *Bethlehem*; so always in Prudentius, metr. gr.—S. Matt. ii 6 *et tu Bethlehem terra Iuda, nequaquam minima es in principibus Iuda: ex te enim exiet dux qui regat populum meum Israel.* 4. **Incorporatum**, ecclesiastical Latin. 5. S. Matt. ii 2 *vidimus enim stellam eius in Oriente.* 11. Id. 11 *procidentes adoraverunt eum.* 14. The word *aurum* was supposed to lie concealed in *thes-aurus*.—Iuvencus 1, 250 *tus aurum myrrhamque regique hominique deoque | dona ferunt.* 17. The doxology is from the Roman breviary.

SEDULIUS

Sedulius was probably a Roman by birth; he flourished about 450. This is his only hymn, but he wrote a *Carmen Paschale* and *Opus Paschale*, an Elegy on the same subject, and a comparison of the two Testaments. See Manitius 303; Kayser 337.

*A solis ortus cardine
Ad usque terrae limitem*

*Christum canamus principem,
Natum Maria virgine.*

Beatus auctor saeculi
Servile corpus induit,
Ut carne carnem liberans
Ne perderet quos condidit.

Castae parentis viscera
Caelestis intrat gratia :
Venter puellae baiulat
Secreta, quae non noverat.

Domus pudici pectoris
Templum repente fit Dei
Intacta, nesciens virum,
Verbo concepit filium.

Enixa iam puerpera est,
Quem Gabriel praedixerat,
Quem matris alvo gestiens
Clausus Ioannes senserat.

Faeno iacere pertulit,
Praesepe non abhorruit,
Parvoque lacte pastus est,
Per quem nec ales esurit.

Gaudet chorus caelestium
Et angeli canunt Deo,
Palamque fit pastoribus
Pastor, creator omnium.

- 5 *HOSTIS HERODES impie*
 Christum venire quid times? 30
 Non eripit mortalia,
 Qui regna dat caelestia.
- 10 *Iabant magi, quam viderant*
 Stellam sequentes praeiam :
 Lumen requirunt lumine, 35
 Deum fatentur munere.
- 15 *Caterva matrum personat,*
 Collisa deflens pignora ;
 Quorum tyrannus millia
 Christo sacravit victimam. 40
- 20 *Lavacra puri gurgitis*
 Caelestis agnus attigit :
 Peccata, quae non detulit
 Nos abluedo sustulit.
- 25 *Miraculis dedit fidem,* 45
 Habere se Deum patrem,
 Infirma sanans corpora,
 Resuseitans cadavera.
- 30 *Novum genus potentiae:*
 Aquae rubescunt hydriae, 50
 Vinumque iussa fundere
 Mutavit unda originem.

The hymn is a *Pæan Alphabeticum de Christo* for Christmas. There are many such poems; another on p. 25.

Metr. tr. in *In Exc. 215.* Original melody in Young 97.
 Metre: the iambic dimeter; but note the intentional rhyme and the agreement of word and metrical accent. The hymn is important as showing the transition to the later usage. Commentary by Kayser 347.

1. *cardine, angle, quarter.* 5. Ad Hebr. i 2 in filio . . . per quem fecit et saecula. 6. Ad Philipp. ii 7 formam servi accipiens. 7. Gen. vi 17 ut in-

terficiam omnem carnem. 11. **baiulat**, not classic. 12. **noverat**, sc. *puella*.
 15. S. Luc. i 34 *quoniam virum non cognosco*. 16. "quod aure virgo con-
 cipit," anon. hymn. 20. S. Luc. i 41 *exultavit infans in utero eius*. 24. S.
 Luc. xii 7 *unus (passer) ex illis non est in oblivione*. 28. S. Ioann. x 11 *ego
 sum pastor bonus*. 29. Here a second hymn begins in the Roman breviary,
 for Epiphany. Metr. tr. in A. & M. 60. Original melody in Young 138. 30. S.
 Matt. ii 3 *audiens . . . Herodes rex turbatus est*. 32. S. Ioann. xviii 36 *regnum
 meum non est de hoc mundo*. 37-40 and 45-48 are omitted in ritual use.
 43. **detulit**, a juristic word, *was not guilty of*. 44. **sustulit**, *took to himself*.
 S. Ioann. i 29 *ecce agnus Dei, ecce qui tollit peccatum mundi*. 49. The first
 miracle: S. Ioann. ii 6.

VENANTIUS FORTUNATUS

Venantius Fortunatus was born at Ceneda, near Treviso, in Italy about 530 and was educated at Ravenna. About 566 he made a pilgrimage to Tours to S. Martin's shrine, and spent the rest of his life in Gaul, becoming intimate with Queen Rhadegunda at Poictiers, where he was ordained, and finally became bishop about 597. He represents "the last expiring effort of the Latin muse in Gaul" in endeavoring to retain "the old classic culture amid the advancing tide of barbarism." His writings were numerous and varied, in both poetry and prose, including panegyrics of the nobles as well as Christian hymns. His life of S. Martin is his longest work. See Manitius 438; Kayser 386.

Pange, lingua, gloriosi proe-
 lium certaminis,
 Et super crucis tropaeo dic
 triumphum nobilem,
 Qualiter Redemptor orbis im-
 molatus vicerit.

De parentis protoplasti fraude
 factor condolens,
 Quando pomi noxialis morsu
 in mortem corruit, 5
 Ipse lignum tunc notavit,
 damna ligni ut solveret.

Hoc opus nostrae salutis ordo
 depoposcerat,
 Multiformis proditoris ars ut
 artem falleret,
 Et medelam ferret inde hostis
 unde laeserat.

Quando venit ergo sacri pleni-
 tudo temporis, 10
 Missus est ab aree Patris na-
 tus orbis conditor,
 Atque ventre virginali caro
 factus prodiit.

. Vagit infans inter arcta conditi
tus praesepia,
Membra pannis involuta
virgo mater alligat,
Et pedes manusque crura
stricta cingit fascia. 15

LUSTRA SEX qui iam peracta
tempus implens corporis,
Se volente natus ad hoc, pas-
sioni deditus
Agnus in crucis levatur im-
molandus stipitem.

Hic acetum fel arundo sputa
clavi lancea
Mite corpus perforatur, san-
guis unda profluit, 20
Terra pontus astra mundus
quo lavantur flumine.

CRUX FIDELIS inter omnes
arbor una nobilis,
Nulla talem silva profert,
fronde flore germine,
Dulce lignum dulci clavo
dulce pondus sustinens.

Flecte ramos, arbor alta, tensa
laxa viscera, 25
Et rigor lentescat ille, quem
dedit nativitas,
Ut superni membra regis miti
tendas stipite.

Sola digna tu fuisti ferre pre-
tium saeculi,
Atque portum praeparare
nauta mundo naufrago,
Quem sacer cruor perunxit
fusus agni corpore. 30

A Passion hymn, still in use.

Metr. tr. in Episc. H. 97, 98; In Exc. 281. Ancient melody in Hutchins' Church Hymnal 98.

Metre: trochaic tetrameter catalectic; a metre introduced by Fortunatus into hymnology. Commentary by Kayser 412.

1. Daniel gives fourteen hymns beginning with *pange lingua*. — **certamini**, ἀθλοῦ, prize. 2. *cruces intestina tropaeorum*, Tert. Apol. xvi. 4. Isaías xlvi 18 *Dominus faciens eam (terram)*, ipse plastes eius. Greek words are not unusual in ecclesiastical Latin. 5. **corruit**, sc. *parens*. 6. According to the legend, the tree of the cross grew from a twig of the tree of life, carried out of Eden by Adam. — **damna**, penalty. 7. **salutis ordo**, plan of salvation. 8. **Multiformis**, as serpent, man, angel. 10. Ad Gal iv 4 *ubi renit plenitudo temporis misit Deus filium suum factum ex muliere*. 11. **conditor**, as λόγος, verbum. 15. The oriental custom is represented in some paintings of the Nativity. 16. Here a second hymn begins in the breviary. — **Lustra**, particularly of the sacrifice at the lustrum. 20. **undā**. 21. All creation. 22. Here a hymn of adoration, for Good Friday, begins in the Roman Missal. — **fidelis**, the other tree was treacherous. 23. It came from Paradise. 25. **laxā**. 30. The blood of the Lamb, like oil, calmed the sea of life for shipwrecked man.

GREGORIUS MAGNUS

Gregory the Great was born about 540, became Pope in 590, and was one of the four Doctors of the Latin church. His most important written works are his *Morals*, *Homilies* on *Ezekiel* and on the *Gospels*, and *Sermons*. He is most famous for his reform of the church liturgy and music in the *Sacramentary*, in which the form of the Mass was definitely fixed, and in his *Antiphonary* of chants. The Gregorian tones still in use with their grave monotones are a monument to his name. His “*non Angli sed Angeli*” of the British captives exposed in the slave market at Rome led to the Roman mission to the heathen Angles. In metrical treatment Gregory keeps to the rules of prosody, but allows hiatus occasionally; less often than in Ambrose there is opposition between word and verse accent. His use of *Sapphics* was perhaps due to the influence of Prudentius. See *Manitius* 38^t.

I

Audi benigne conditor,
Nostras preces cum fletibus
In hoc sacro ieiunio
Fusas quadragenario.

Scrutator alme cordium,
Infirma tu scis virium,
Ad te reversis exhibe
Remissionis gratiam.

Multum quidem peccavimus,
Sed parce confitentibus ; 10
Ad laudem tui nominis
Confer medelam languidis.

5 Sic corpus extra conteri
Dona per abstinentiam,
Ieiunet ut mens sobria 15
A labe prorsus criminum.

A hymn for Lent, found in all breviaries and still in use.

Metr. tr. in A. & M. 75; fourteen others.

4. **quadragenario**, agrees with *ieiunio*: *quadragesima* became ecclesiastical Latin for “Lent.” 6. **virium**, gen. with *infirma*. 14. **Donā**.

II

Ecce iam noctis tenuatur umbra,
Lucis aurora rutilans coruscat,

Nisibus totis rogitemus omnes
Cunctipotentem,

Ut deus noster miseratus om-
 nenem 5
Pellat angorem, tribuat salu-
 tem,
Donet et nobis pietate patris
Regna polorum.

Praestet hoc nobis Deitas beata
Patris ac Nati pariterque
Sancti 10
Spiritus, cuius reboat per om-
inem
Gloria mundum.

A hymn for early morning (Lauds), still in use.

Metr. tr. in N. Laud. D. 90; In Exc. 59. Original melody in Young 24.

Metre: Sapphic strophe, a metre as unfit for Christian hymns as classic architecture was for Christian churches. The genius of the new religion turned instinctively to new forms in art. In the time of the Renaissance some of the ancient hymns were revamped into Sapphics with dubious success.

2. Cf. AURORA LUCIS RUTILAT, p. 9. 7. *pietate*, goodness. The modern Roman breviary has *bona semipiternue | munera pacis*. 9. *Deitas*, for *divinitas* had been used by S. Augustine and Prudentius. 11. *r̄eboot*, used by Virgil, but not by Horace.

III

Lucis creator optime,
Lucem dierum proferens,
Primordiis lucis novae
Mundi parans originem,

Qui mane iunctum vesperi
Diem vocari praecipis,
Tetrum chaos illabitur :
Aude preces cum fletibus !

Ne mens gravata crime
Vitae sit exsul munere,
Dum nil perenne cogitat,
Seseque culpis illigat.

Caeleste pulset ostium,
Vitale tollat praemium,
Vitemus omne noxiun, 13
Purgemus omne pessimum.

A hymn for Sunday evening; in constant use. It has been attributed to S. Ambrose, and although the Benedictines assign it to Gregory, the metrical treatment makes this doubtful.

Metr. tr. in A. & M. 24; eighteen others.

5. Gen. i 5 appellavitque lucem Diem, et tenebras Noctem; factumque est vespero et mane, dies unus. 10. Psalm cxlii 5 Tu es spes mea, portio mea in terra viventium. 13. S. Matt. vii 7 pulsate et aperietur vobis. The heavy end-rhyme can hardly be paralleled except in the VENI SANCTE SPIRITUS, p. 64.

IV

Nocte surgentes vigilemus omnes,

Semper in psalmis meditemur,
atque

Voce concordi Domino cana-
mus
Dulciter hymnos.
Ut pio regi pariter canentes 5 Cum suis sanctis mereamur
 aulam
 Ingredi caeli simul et peren-
 nem
 Ducere vitam.

A morning hymn for summer; still in use.
Metr. tr. in N. Laud. D. 92.
6. **aulam**, Horatian.

V

Rex Christe, factor omnium,
Redemptor et credentium,
Placare votis supplicum
Te laudibus colentium.

Cuius benigna gratia
Crucis per alma vulnera
Virtute solvit ardua
Primi parentis vincula,

Qui es creator siderum,
Tegmen subisti carneum,
Dignatus hanc vilissimam
Pati doloris formulam.

Ligatus ès, ut solveres
Mundi ruentis complices,
Per probra tergens crima, 15
Quae mundus auxit plurima.

5 Cruci redemptor, figeris,
Terram sed omnem concutis;
Tradis potentem spiritum,
Nigrescit atque saeculum. 20

10 Mox in paternae gloriae
Victor resplendens culmine
Cum Spiritus munimine
Defende nos, Rex optime.

This hymn was used at the Tenebrae service on Good Friday, and was long employed by the Lutherans on other occasions.

Metr. tr. in N. Laud. D. 480; Meth. H. 240; Bapt. P. B. 329.

3. **Placare**, passive. 6. **alma**, because *salutifera*. 12. **formulam**, a juristic term standing here for death, a development in meaning from "death warrant." — Ad Philipp. ii 8 *humiliavit semetipsum factus obediens usque ad mortem, mortem autem crucis.* 19. S. Luc. xxiii 46 *in manus tuas com-mendo spiritum meum.*

BAEDA VENERABILIS

Bede was born in 672 near the Abbey of Yarrow where he spent his life as a student and scholar, becoming the great teacher of the Middle Ages through his works on theology, history, and chronology, and winning thereby the title "Venerable." From his book of hymns four have survived. — See Manitius 496.

I

Hymnum canentes martyrum		Ne, grex pusille, formides	25
Dicamus innocentium,		Dentes leonis perfidos,	
Quos terra flentes perdidit,		Pastor bonus nam pascua	
Gaudens sed aethra suscipit.		Vobis dabit caelestia.	
Vultum patris per saecula	5	Agnus Dei qui candidum	
Quorum tuentur angeli,		Mundo sequeris tramite,	30
Eiusque laudant gratiam,		Manus latronis impias	
Hymnum canentes martyrum.		Ne, grex pusille, formides.	
Quos rex peremit impius,		Absterget omnem lacrimam	
Pius sed auctor colligit,	10	Vestrис pater de vultibus,	
Secum beatos collocans,		Mors vobis ultra non nocet,	35
In luce regni perpetis.		Vitae receptis moenibus.	
Qui mansiones singulis		Qui seminent in lacrimis	
Largitus in domo patris,		Longo metent in gaudio,	
Donat supernis sedibus	15	Genis lugentum conditor	
Quos rex peremit impius.		Absterget omnem lacrimam.	40
Vox in Rama percrebuit,		O quam beata civitas	
Lamenta luctus maximi,		In qua redemptor venitur,	
Rachel suos eum lacrimis		Natoque primae martyrum	
Perfusa flevit filios.	20	In qua dicantur hostiae.	
Gaudent triumpho perpeti		Nunquam vocaris parvula	45
Tormenta quique vicerant,		In civitatum millibus,	
Quorum gemens ob verbera		Ex qua novus dux ortus est,	
Vox in Rama percrebuit.		O quam beata civitas!	

Adstant nitentes fulgidis	Qui perpetis pro patriae
Eius throno nunc vestibus, 50	Regno gementes fleverant,
Stolas suas qui laverant	Laeti Deo cum laudibus 55
Agni rubentes sanguine.	Adstant nitentes fulgidis.

For Innocents' Day.

Metr. tr. in A. & M. 53.

Metre: iambic dimeter; the epanalepsis in the stanzas — 1, 8; 9, 16, etc. — is in false medieval taste.

6. S. Matt. xviii 10 *angeli eorum (pusillorum) in coelis semper vident faciem patris mei.* 12. **perpetis**, *eternal*; again in 21 and 53. 13. **mansiones**, S. Ioann. xiv 2. 17. S. Matt. ii 18. 25. S. Luc. xii 32 *nolite timere pusillus grex.* 30. **Mundo**, *pure.* 33. From Apoc. vii 17. 37. From Psalm cxxvi 5 nearly. 42. **venitur**, *is come;* a false passive. 45. Cf. Prudentius' Epiphany hymn, p. 16. 51. Cf. TE DEUM, p. 6, line 8.

II

Hymnum canamus gloriae,	Ac ipse cuncta transiens
Hymni novi nunc personent,	Caeli micantis culmina
Christus novo cum tramite	Ad dexteram patris sedit
Ad Patris ascendit thronum.	Consempternus filius : 20
Transit triumpho gloriae 5	Venturus inde in gloria
Poli potenter culmina,	Vivos simul cum mortuis
Qui morte mortem absum-	Diiudicare pro actibus
serat,	Iusto potens examine.
Deritus a mortalibus.	Quo nos precamur tem-
Erant in admirabili	pore, 25
Regis triumpho alti throni 10	Iesu redemptor unice,
Coetus simul caelestium	Inter tuos in aethere
Polum petentes agminum.	Servos benignus adgrega.
Apostoli tum mystico	Nostris ibi tum cordibus,
In monte stantes chrismatis,	Tuo repleto Spiritu, 30
Cum matre claram virgine 15	Ostende Patrem, et sufficit
Iesu videbant gloriam.	Haec nobis una visio.

An Ascension hymn.

Metr. tr. in In Exc. 305.

3. **cum**, conjunct. 8. S. Matt. xxvii 29 *illudebant ei.* 14. S. Matt. xxviii 16 *abierunt in Galilaeam in montem.* 16. **Iesu**, gen. case. 31. From S. Ioann. xiv 8.

AUCTOR INCERTUS

I

Iesu, nostra redemptio,
Amor et desiderium,
Deus creator omnium,
Homo in fine temporum;

Quae te vicit clementia
Ut ferres nostra crima,
Crudelem mortem patiens
Ut nos a morte tolleres,

Infernī claustra penetrans,
Tuos captivos redimens,

Victor triumpho nobili
Ad dextram patris residens?

Ipsa te cogat pietas,
Ut mala nostra superes
5 Parcendo, et voti compotes 15
Nos tuo vultu saties.

Tu esto nostrum gaudium,
Qui es futurus praemium,
Sit nostra in te gloria
10 Per cuncta semper saecula. 20

A hymn for the Ascension, in the style of S. Ambrose, probably of the seventh or eighth century. It has been, and is, in constant use.

Metr. tr. in N. Laud. D. 461; In Exe. 337; Meth. H. 687; Bapt. P. B. 101.

4. Ad Hebr. ix 26 *in consummatione saeculorum . . . apparuit.* 9. I S. Pet. iii 19 *his qui in carcere erant spiritibus veniens praeedicavit.* 15. "granting what we ask."

II

Apparebit repentina dies magna Domini,
Fur obscura velut nocte improvisos occupans.

Brevis totus tum parebit prisca luxus saeculi,
Totum simul cum clarebit praeterisse saeculum.

Clangor tubae per quaternas terrae plagas concinens, 5
Vivos una mortuosque Christo ciet obviam.

De caelesti Iudex arce, maiestate fulgidus,
Claris angelorum choris comitatus aderit.

Erubescet orbis lunae, sol et obscurabitur,
Stellae cadent pallescentes, mundi tremet ambitus. 10

Flamma ignis anteibit iusti vultum Iudicis,
Caelos, terras et profundi fluctus ponti devorans.

Gloriosus in sublimi Rex sede-
bit solio,
Angelorum tremebunda cir-
cumstabant agmina.

Huius omnes ad electi colli-
gentur dexteram, 15
Pravi pavent a sinistris, haedi
velut foetidi.

Ite, dicit Rex ad dextros, re-
gnum caeli sumite,
Pater vobis quod paravit ante
omne saeculum.

Karitate qui fraterna me iuvi-
stis pauperem,
Caritatis nunc mercedem re-
portate divites. 20

Laeti dicent: Quando, Christe,
pauperem te vidimus,
Te, Rex magne, vel egentem
miserati iuvimus ?

Magnus illis dicet Iudex : cum
iuivistis pauperes,
Panem, domum, vestem dan-
tes, me iuvistis humiles.

Nec tardabit et sinistris loqui
iustus Arbitr: 25
In Gehennae, maledicti, flam-
mas hinc discedite !

Obsecrantem me audire de-
spexistis mendicum,
Nudo vestem non dedistis,
neglexistis languidum.

Peccatores dicent: Christe,
quando te vel pauperem,
Te, Rex magne, vel infirmum
contemnentes sprevimus ? 30

Quibus contra Iudex altus:
Mendicanti quamdiu
Opem ferre despexistis, me
sprevistis improbi.

Retro ruent tum iniusti ignes
in perpetuos,
Vermis quorum non morietur,
flamma nec restinguitur.

Satan atro cum ministris quo
tenetur carcere, 35
Fletus ubi mugitusque, stri-
dent omnes dentibus.

Tunc fideles ad caelestem sus-
tollentur patriam,
Choros inter angelorum regni
petent gaudia.

Urbis summae Hierusalem in-
troibunt gloriam,
Vera lucis atque pacis in qua
fulget visio, 40

XRM regem iam paterna claritate splendidum

Ubi celsa beatorum contemplantur agmina.

Ydri fraudes ergo cave, infirmantes subleva,

Aurum temne, fuge luxus, si vis astra petere.

Zona clara castitatis lumbos nunc praecingere, 45

In occursum magni Regis fer ardentes lampades.

This anonymous Advent hymn is acrostic like some of the Psalms, the Lamentations of Jeremiah, and the hymn of Sedulius, p. 16; and is largely composed of quotations from the Bible. It is a forerunner of the DIES IRAE, p. 73.

Metr. tr. in Schaff I 369.

Metre: trochaic tetrameter catalectic.

2. I Ad Thess. v 2. 5. I Ad Corinth. xv 52. 7. S. Matt. xxv 31. 9. S. Matt. xxiv 29. 11. Daniel vii 10. 13. sq. S. Matt. xxv 31-46. 34. S. Marc. ix 44. 36. S. Matt. xxv 30. 41. XPM, Christum. 43. Ydri, Greek for serpent; *serpens antiquus qui vocatur diabolus et Satanás*, Apoc. xii 9. 45. S. Matt. xxv 13.

III

Urbs beata Hierusalem, dicta pacis visio,

Quae construitur in caelo vivis ex lapidibus,

Et angelico ornata ut sponsata comite.

Nova veniens e caelo nuptiali thalamo,

Praeparata ut sponsata copuletur Domino, 5

Plateae et muri eius ex auro purissimo.

Portae nitent margaritis adytis patentibus,

Et virtute meritorum illuc introduceitur

Omnis qui pro Christi nomine hoc in mundo premitur.

Tensionibus, pressuris expoliti lapides, 10

Suisque aptantur locis per manus artificis,

Disponuntur permansuri sacris aedificiis,

ANGULARE FUNDAMENTUM lapis Christus missus est

Qui compage parietis in utroque necitur,

Quem Sion sancta suscepit, in quo credens permanet. 15

Omnis illa Deo sacra et dilecta civitas,

Plena modulis et laude et canore iubilo,

Trinum Deum unicunque cum favore praedicat.

Hoc in templo, summe Deus,
exoratus adveni,
Et clementi bonitate precum
vota suscipe, 20
Largam benedictionem hic in-
funde iugiter.

Hic promereantur omnes pe-
tita accipere,
Et adepta possidere cum sanc-
tis perenniter,
Paradisum introire, translati
in requiem.

Hymn for dedication of a church, probably of the seventh century. It is found in many medieval breviaries, with some textual variations. In the modern Roman breviary it begins "Coelestis urbs Jerusalem." See Julian, Dict. 1198.

Metr. tr. in Episc. H. 400; Laud. D. 929; In Exc. 779.

Metre: trochaic tetrameter. The ruggedness is partly due to the date, partly to the unskillfulness of the author.

1. The word Jerusalem means *pacis visio*. 2. **vivis... lapidibus**, from I S. Pet. ii 5. 3. Apoc. xxi 2 *Ierusalem... paratam sicut sponsam ornatam*. 6. Apoc. id. 21. 10. **Tensionibus**, late and rare; from *tundo*. 13. Here begins a second hymn, of which there are metrical translations in Episc. H. 294, 483; N. Laud. D. 998; In Exc. 729, 731; Meth. H. 856; Bapt. P. B. 845.—Ad Ephes. ii. 20 *ipso summo angulari lapide Christo Iesu*. 15. **Sion** was interpreted of the church militant on earth, as the word means *speculatio*.

PAULUS DIACONUS

Paul the Deacon was born in Italy about 730, and eventually became a monk at Monte Cassino.

UT queant laxis		Fore nasciturum,
RESONARE fibris		Nomen et vitae
Mira gestorum		Seriem gerendae
FAMuli tuorum,		Ordine promit.
SOLVE polluti	5	Ille promissi
LABii reatum,		Dubius superni,
Sancte Ioannes.		Perdidit promptae
		Modulos loquelae,
Nuntius celso		Sed reformasti
Veniens Olympo,		Genitus peremptae
Te patri magnum	10	20 Organa vocis.

Ventris obtruso		Sit decus Patri,	
Recubans cubili,		Genitaeque Proli,	30
Senserat regem		Et tibi, compar	
Thalamo manentem,	25	Utriusque virtus,	
Hinc parens nati		Spiritus semper,	
Meritis uterque		Deus unus, omni	
Abdita pandit.		Temporis aevo.	35

This single hymn for S. John Baptist is interesting, because Guido of Arezzo (995–1050) selected the initial syllables of the first stanza for the names of the tones of the musical scale. The seventh tone, si, represents the s of *sancete* and the i of *Ioannes*. The numerals in the European culture languages are obviously unfit for the purpose. In modern times *do* replaced *ut*. The hymn is still in use in the Roman breviary.

Metr. tr.: Fifteen are noted by Julian, but none of them are in American collections.

Metre: Sapphic and Adonic.

6. **reatum, reproach.** 8. **Nuntius, angelus;** S. Luc. i 11. 10. **patri, Zacharias.** 14. **promit,** in S. Luc. i 13 sq. 15 sq., id. 20 sq., 64 sq. 22 sq., id. 41 sq. 25. **Thalamo,** cf. Ambrose No. 3, 9; p. 5.

THEODULPHUS

S. Theodulph was Bishop of Orleans. It is said that on Palm Sunday in the year 821, Louis the Pious was at Angers, and as he passed in procession the place where Theodulph was confined, the latter sang this hymn for the first time, resulting in his liberation.

Gloria, laus et honor tibi sit,		Et mortalis homo, cuncta crea-	
rex Christe redemptor,		ata simul.	
Cui puerile decus prompsit		Plebs Hebraea tibi cum pal-	
Hosanna pium.		mis obvia venit:	
Israel tu rex, Davidis et in-		Cum prece, voto, hymnis ad-	
clyta proles,		sumus ecce tibi.	
Nomine qui in Domini, rex		Hi tibi passuro solvebant mu-	
benedicte, venis.		nia laudis,	
Coetus in excelsis te laudat	5	Nos tibi regnanti pangimus	
caelicus omnis		ecce melos.	10

Hi placuere tibi; placeat de-
votio nostra,
Rex pie, rex clemens, cui bona
cuncta placent.

Gloria, laus et honor tibi sit,
rex Christe redemptor,
Cui puerile decus prompsit
Hosanna pium.

The hymn was (and is) in constant use as a processional for Palm Sunday.
Metr. tr. in Episc. H. 90; N. Laud. D. 386; In Exc. 248.
Metre: elegiac; unusual.

2. S. Matt. xxi 15 *pueros clamantes . . . Hosanna filio David.* 4. S. Luc. xix 38 *benedictus qui venit rex in nomine Domini.* 7. S. Matt. xxi 8.
10. **melos**, *melody*; a Greek word.

NOTKERUS BALBULUS

Notker, a monk of S. Gall, was born about 840 and died in 912. His great importance in the history of ecclesiastical music is due to his invention of sequences. The word "alleluia" was sung at the close of the gradual between the epistle and gospel in the Mass, and it was customary to prolong the final syllable -ia through varied cadences called neumes (from pneuma), until the officiating clergyman reached the place where the gospel was to be read. Notker invented words, and sometimes music also, to accompany these notes, and the result of his labors became technically known as sequences: *sequentia dicta est qui pneuma iubili sequitur*, Durandus. In form the Notkerian sequence is a rhythmical prose, something like the Hebrew psalms, whose form is strictly defined by the Neumes of the Alleluia, and of great musical intricacy. One hundred and fourteen of these sequences are known. See Julian 812, Bartsch, *Sequenzen* 1, and Introduction, p. ix.

I

Grates nunc omnes reddamus
Domino Deo,
Qui sua nativitate nos liber-
avit

De diabolica potestate.
Huic oportet, ut canamus cum
angelis semper :
Gloria in excelsis.

For Christmas. The sequence is not certainly by Notker.
Metr. tr. from a German paraphrase in In Exc. 191.

II

- Cantemus cuncti melodum
Nunc alleluia.
- In laudibus aeterni regis
Haec plebs resultet alleluia.
- Hoc denique caelestes chori 5
Cantent in altum alleluia.
- Hoc beatorum
Per prata paradisiaca
Psallat concentus alleluia.
- Quin et astrorum 10
Micantia luminaria
Iubilent altum alleluia.
- Nubium cursus, ventorum vo-
latus,
Fulgurum coruseatio, et toni-
truum sonitus
- Dulce consonent simul alle-
luia 15
- Fluctus et undae, imber et
procellae,
- Tempestas, et serenitas, cau-
ma, gelu, nix, pruinae,
- Saltus, nemora pangant alle-
luia.
- Hinc variae volucres, creato-
rem
- Laudibus concinite cum alle-
luia. 20
- Ast illinc respondeant voces
altae
- Diversarum bestiarum alleluia.
- Istinc montium celsi vertices
Sonent alleluia.
- Illinc vallium profunditates 25
Saltent alleluia.
- Tu quoque, maris
Iubilans abyssus, dic alleluia.
- Nec non terrarum
Molis immensitates, alleluia. 30
- Nunc omne genus humanum
laudans
Exultet alleluia.
- Et creatori grates frequentans
Consonet alleluia.
- Hoc denique nomen audire
iugiter 35
- Delectatur alleluia.
- Hoc etiam carmen caeleste
comprobat
- Ipse Christus alleluia.
- Nunc vos, O socii, cantate
laetantes
- Alleluia. 40

Et vos, pueruli, respondete semper Alleluia.	Alleluia Christo, Pneumatique alleluia.	45
Nunc omnes canite simul Alleluia Domino,	Laus Trinitati aeternae, alle- luia, alleluia, Alleluia, alleluia, alleluia, alleluia.	

For the octave of the Epiphany; one of the seven great hymns.

Metr. tr. in Episc. H. 461. The original melody in Young 215.

17. *cauma*, Greek; so *pneumati*, 46. 19. *variae*, of painted plumage.
Note the beautiful parallelism in 23, 25, continued to 42.

AUCTOR INCERTUS

I

Ave maris stella, Dei mater alma Atque semper virgo, Felix caeli porta.	Qui pro nobis natus 15 Tulit esse tuus.
Sumens illud Ave 5 Gabrielis ore	Virgo singularis, Inter omnes mitis, Nos culpis solutos
Funda nos in pace, Mutans nomen Evaem.	Mites fac et castos. 20 Vitam praesta puram,
Solve vincla reis, Profer lumen caecis, 10 Mala nostra pelle,	Iter para tutum, Ut videntes Iesum
Bona cuncta posce.	Semper collaetemur.
Monstra te esse matrem, Sumat per te preces,	Sit laus Deo Patri, 25 Summo Christo decus, Spiritui Sancto: Tribus honor unus.

This hymn to the Virgin is found in a ninth century Ms. of S. Gall. It is the most famous and most used of the many hymns in honor of the B. V. M Seven metrical translations, mostly for R. C. hymnals, have been made.
Metre: trochaic dimeter catalectic, composed of three trochees.

1. Gen. i 10 *congregationesque aquarum appellavit Maria* (= Mariam); Psalm xxiv *super mariam fundarit eum*. A hymn of the fourteenth century has *ad Mariam, tanquam mare, | peccatores currunt*. In another hymn she is invoked as *virginale sidus* for *lucet sol* (i.e. Christ) *de sidere* (Maria); see Mone I 59. Mone's second volume is confined to hymns for the Virgin, 5 sq. The play on Ave and Eva was a favorite one: *tanquam procul a vae sic es salutata*, Mone, No. 496. 13. S. Ioann. xix 27 *deinde dicit discipulo: Ecce mater tua.*

II

Christe, sanctorum decus angelorum,

Rector humani generis et auctor

Nobis aeternum tribue benigne
Scandere caelum.

Angelum pacis Michael ad istam

Caelitus mitte, rogitamus,
aulam,

Nobis ut crebro veniente crescant

Prospera cuncta.

Angelus fortis Gabriel ut hostem

Pellat antiquum, volitet ab alto,

Saepius templum veniat ad istud

Visere nostrum.

Angelum nobis medicum salutis

Mitte de caelis Raphael, ut omnes

Sanet aegrotos pariterque nostros

Dirigat actus.

Hinc dei nostri genitrix Maria

Totus et nobis chorus angelorum

Semper assistat simul et beata Concio tota.

This hymn for angels has been attributed on insufficient testimony to Hrabanus Maurus, pupil of Alcuin, Abbot of Fulda and Archbishop of Mainz, who died in 856. In the Roman breviary it is used for S. Michael's day and with some changes for S. Raphael's. The best known metrical translation is by Bp. Mant "Christ of thy angel host the Grace."

Metre: Sapphic strophe.

1. Mone quotes Greg. M. Moralia 32, 8 *Deus sanctorum angelorum choros quos condidit in usum sui decoris assumpsit*. 5. "Michael namque, Quis ut Deus; Gabriel autem, Fortitudo Dei; Raphael vero dicitur Medicina Dei," breviary.

III

Alleluia piis edite laudibus,
Cives aetherei, psallite suaviter
Alleluia perenne.

Hinc vos perpetui luminis
accolas

Assumet resonans hymniferis
choris 5

Alleluia perenne.

Vos urbs eximia suscipiet
Dei,

Quae laetis resonans cantibus
excitat

Alleluia perenne.

Felici reditu gaudia sumite, 10
Reddentes Domino glorificum
melos

Alleluia perenne.

Almum sidereae iam patriae
decus

Victores capit is, quo canor est
iugis

Alleluia perenne.

Illinc regis honor vocibus in-
elitis
Iocundo reboat laetoque car-
mine
Alleluia perenne.

Hoc fessis requies, hoc cibus
et potus,
Oblectans reduces, haustibus
affluens, 20
Alleluia perenne.

Nos te suavisonis conditor
affatim

Rerum carminibus laudeque
pangimus

Alleluia perenne.

Te, Christe, celebrat gloria
vocibus 25

Nostris omnipotens ac tibi
dicimus

Alleluia perenne.

Mone assigns this hymn to the fifth century, the oldest Ms. being of the tenth. From Septuagesima to Easter the Alleluia is not sung in the Gradual; hence the antithesis of the *Alleluia perenne*. Cf. ALLELUIA DULCE CARMEN, p. 43, line 13.

Metr. tr. in Episc. H. 462; In Exc. 823.

Metre: lesser asclepiadean twice, then a pherecratian.

2. *aether* is loftier than *caelum*. 10. *reditu*, here for "antiphon." 11. *me-los*, acc. 14. *capitis*, verb. — *iugis*, constant. 19. Gregory said *deus solus sit requies*. 22. *conditor*, sc. *rerum*.

IV

Veni creator Spiritus,
Mentes tuorum visita,
Imple supērna gratia,
Quae tu creasti pectora.

Qui Paraclitus diceris,
Donum Dei altissimi,
Fons vivus, ignis, caritas,
Et spiritualis unctio.

Tu septiformis munere,
Dextrae Dei tu digitus,
Tu rite promisso Patris
Sermone ditas guttura.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti.

Hostem repellas longius,
Pacemque dones protinus,
Ductore sic te praevio
Vitemus omne noxium.

20

5 Da gaudiorum praemia,
Da gratiarum munera,
Dissolve litis vincula,
Adstringe pacis foedera.

Per te sciamus, da, Patrem, 25
10 Noscamus atque Filium,
Te utriusque Spiritum
Credamus omni tempore.

[Sit laus Patri cum Filio,
Sancto simul Paraclito, 30
15 Nobisque mittat Filius
Charisma sancti Spiritus.]

This is one of the seven great hymns. The authorship has been attributed to Charlemagne, S. Ambrose, Gregory, and Hrabanus Maurus. The earliest definite allusion to it is that it was used at Rheims in 1049, and no Ms. containing it is earlier than the tenth century, at which time it was used on Whitsunday. Its use at ordinations goes back to the eleventh century.

Metr. tr. in Episc. H. 289, 380, 381; N. Laud. D. 516, 524, 529; In Exc. 355, 360, 639; Meth. H. 269, 273; Bapt. P. B. 497, 515; Book of Common Prayer 557. Fifty-one versions are known. Original melody in Young 236.

5. **Paraclitus** is remarkable; **Paraclito**, 30, is usual. 6. Act. Apost. ii 38 *accipietis donum Spiritus sancti.* 7. S. Ioann. vii 38; S. Lue. xii 49; ad Roman. v 5. 8. I Ioann. ii 20 *ros unctionem habebis a Sancto.* 9. Isaias xi 2 *spiritus sapientiae et intellectus, spiritus consilii et fortitudinis, spiritus scientiae et pietatis . . . spiritus timoris Domini.* 10. S. Lue. xi 20 *si in digito Dei eicio daemonus.* 12. Act. Apost. ii 4. 25 sq. is the doxology, hence 29 sq. is a later addition.

ABAELARDUS

Pierre Abelard was born in Brittany in 1079, married Heloise although a priest, was condemned for heresy in 1121 and 1140, and died in 1142. He was a philosopher and theologian and wrote over a hundred hymns. The most brilliant man of his age, his life was a shipwreck.

I

Mittit ad virginem non quem-	Matremque faciat secum par-
vis angelum,	ticipem
Sed Fortitudinem, suum arch-	Patris imperii. 15
angelum,	
Amator hominis;	
Fortem expediat pro nobis	
nuntium,	
Natura faciat ut praeiudi-	
cium 5	
In partu virginis.	
Naturam superat natus rex	
gloriae,	
Regnat et imperat et zyma	
scoriae	
Tollit de medio.	
Superbientium terat fas-	
tigia, 10	
Colla sublimium calcet vi pro-	
pria,	
Potens in proelio.	
Foras eiciat mundanum prin-	
cipem,	
Exi, qui mitteris, haec dona	
dicere,	
Revela veteris velamen literae	
Virtute nuntii.	
Accede, nuntia, dic "Ave"	
cominus,	
Dic "plena gratia," dic "te-	
cum Dominus," 20	
Et dic "ne timeas."	
Virgo suscipias Dei depositum,	
In quo perficias casta proposi-	
tum	
Et votum teneas.	
Audit et suscipit puella nun-	
tium, 25	
Credit et concipit et parit	
filium,	
Sed admirabilem;	

Consilium humani generis,
Deum et hominem et patrem
posteris,
In pace stabilem; 30
Qui nobis tribuat peccati
veniam,
Reatus diluat, et donet patriam
In arce siderum.

This hymn for the Annunciation is not certainly by Abelard. There are three metrical versions.

Metre: accentual dactylic dimeter (tetrameter), with hiatus.

2. Mone quotes from Greg. in Evang. 2, 34, 8 non quilibet angelus sed Gabriel archangelus mittitur. Gabriel = *fortitudo Dei*. 4. **expeditat**, let him despatch. 5. **praeiudicium**, reversal, exception; juristic. 8. **zyma**, Greek for "leaven" in I Cor. v 8 where the Vulgate has *fermento*. Isaias i 22 *argentum tuum versum est in scoriam*. 13. S. Ioann. xii 31 *nunc princeps huius mundi eicietur foras*. 18. **Virtute**, might, as often. 19. S. Luc. i 28 *Ave gratia plena; Dominus tecum; benedicta tu in mulieribus*. 21. Id. 30 *ne timeas Maria*. 27. Isaias ix 6 *vocabitur nomen eius Admirabilis, consiliarius, Deus, fortis, pater futuri saeculi, princeps pacis*.

II

O quanta qualia sunt illa
Sabbata,
Quae semper celebrat superna
curia !
Quae fessis requies, quae mer-
ces fortibus,
Cum erit omnia Deus in om-
nibus !

Quis rex, quae curia, quale
palatium, 5
Quae pax, quae requies, quod
illud gaudium?
Huius participes exponunt
gloriae,
Si, quantum sentiunt possint
exprimere.

Vere Ierusalem est illa civitas,
Cuius pax iugis est summa iocunditas : 10
Ubi non praevenit rem desiderium,
Nec desiderio minus est prae-
mium.

Ibi molestiis finitis omnibus,
Securi cantica Sion cantabimus:
Et iuges gratias de donis
gratiae 15
Beata referet plebs tibi,
Domine.

Illic nec Sabbato succedit Sab-
batum :

Perpes laetitia Sabbatizan-
tium :

Nec ineffabiles cessabunt iubili,
Quos decantabimus et nos et
angeli. 20

Nostrum est interim mentes
erigere,

Et totis Patriam votis appe-
tere,

Et ad Ierusalem a Babylonia,
Post longa regredi tandem
exilia.

Perenni Domino perpes sit
gloria, 25

Ex quo sunt, per quem sunt,
in quo sunt omnia :

Ex quo sunt,—Pater est : per
quem sunt,—Filius :

In quo sunt,—Patris et Filii
Spiritus.

Hymn for Sunday.

Metr. tr. in Episc. H. 397; N. Laud. D. 184, 1186; In Exc. 800. Original melody in Young 17.

Metre: dactylic tetrameter; often arranged, by dividing the lines, as dactylic dimeter.

1. Gregory calls them *festa supernae patriae* (Mone). 23. Cf. Bernard of Cluny, p. 47, line 11. 26. Here appears the Schoolman.

PETRUS DAMIANI

Pietro Damiani, Cardinal Bishop of Ostia, Doctor, was born at Ravenna about 988. In 1041 he became Superior of the monks of the Holy Cross and founded five monasteries; his life was one of extraordinary asceticism. His friend Hildebrand, the Pope, he called his Holy Satan. He died in 1072.

I

Ad perennis vitae fontem mens
sitivit arida;

Clastra carnis praesto frangi
clausa quaerit anima:

Gliscit, ambit, eluctatur exul
frui patria.

Dum pressuris ac aerumnis se
gemit obnoxiam,

Quam amisit, dum deliquit,
contemplatur gloriam, 5

Praesens malum auget boni
perditi memoriam.

Nam quis promat summae pa-
cis quanta sit laetitia,
Ubi vivis margaritis surgunt
aedificia,
Auro celsa micant tecta, radi-
ant triclinia ?

Solis gemmis pretiosis haec
structura nectitur ; 10
Auro mundo, tamquam vitro,
urbis via sternitur;
Abest limus, deest fimus, lues
nulla cernitur.

Hiems horrens, aestas torrens
illuc numquam saeviunt;
Flos perpetuus rosarum ver
agit perpetuum;
Cendent lilia, rubescit crocus,
sudat balsamum. 15

Virent prata, vernant sata, rivi
mellis influunt;
Pigmentorum spirat odor, li-
quor et aromatum;
Pendent poma floridorum non
lapsura nemorum.

Non alternat luna vices, sol,
vel cursus siderum;
Agnus est felicis urbis lumen
inocciduum ; 20
Nox et tempus desunt ei, diem
fert continuum.

Nam et sancti quique velut sol
praclarus rutilant;
Post triumphum coronati mu-
tuo coniubilant,
Et prostrati pugnas hostis iam
securi numerant.

Omni labe defaecati carnis
bella nesciunt, 25
Caro facta spiritalis et mens
unum sentiunt;
Pace multa perfruentes scan-
dalum non perferunt.

Mutabilibus exuti repetunt ori-
ginem,
Et praesentem veritatis con-
templantur speciem,
Hinc vitalem vivi fontis hau-
riunt dulcedinem. 30

Inde statum semper idem ex-
istendi capiunt;
Clari, vividi, iucundi nullis
patent casibus:
Absunt morbi semper sanis,
senectus iuvenibus.

Hinc perenne tenent esse, nam
transire transiit;
Inde virent, vigent, florent :
corruptela corruit, 35
Immortalitatis vigor mortis
ius absorbuit.

Qui Scientem cuncta sciunt,
quid nescire nequeunt?
Nam et pectoris arcana pene-
trant alterutrum;
Unum volunt, unum nolunt,
unitas est mentium.

Licet cuiquam sit diversum
pro labore meritum, 40
Caritas hoc facit suum, quod,
dum amat alterum,
Proprium sic singulorum fit
commune omnium.

Ubi corpus illie iure congre-
gantur aquilae;
Quo cum angelis et sanctae
recreantur animae,
Uno pane vivunt cives utri-
usque patriae. 45

Avidi et semper pleni quod
habent desiderant;
Non satietas fastidit, neque
fames cruciat:
Inhiantes semper edunt, et
edentes inhiant.

On the Joys of Paradise ; suggested by the meditations ascribed to S. Augustine.

Metr. tr. in Episc. H. 402, 403; N. Laud. D. 1176, 1184, 1195; In Exc. 794, 795.

Metre: trochaic tetrameter catalectic. Commentary by Mone I 424.

1. Psalm xli 3 *sitivit anima mea ad Deum*; cf. xxxiv 10. 3. Ad Hebr. xi 13 *peregrini et hospites*. 11. **Auro mundo, tanquam vitro**, from Apoc. xxi 21. 12. Apoc. id. 27 *non intrabit . . . aliquid coquinatum*. The description which follows is taken from the Apocalypse; note that the climate is the perfection of that of Palestine and the countries of the Mediterranean. 22. S. Matt. xiii

Novas semper melodias vox
meloda concrepat,
Et in iubilum prolata mul-
cent aures organa, 50
Digna, per quem sunt victores,
regi dant paeonia.

Felix caeli quae praesentem
regem cernit anima,
Et sub sede spectat alta orbis
volvi machinam :
Solem, lunam et globosa cum
planetis sidera!

Christe, palma bellatorum, hoc
in municipium 55
Introduc me post solutum
militare cingulum;
Fac consortem donativi beato-
rum civium!

Probes vires inexhausto labo-
ranti proelio,
Nec quietem post procinctum
deneges emerito,
Te que merear potiri sine fine
praemio! 60

43 *iusti fulgebunt sicut sol.* 28. They were immortal first. 33. **sanis, se'eis.** 34. **esse** and **transire** are used as nouns. 37. The negatives strengthen each other. 43. S. Matt. xxiv 28 *ubicumque fuerit corpus illuc congregabuntur et aquilae.* 45. S. Augustine's *De Civitate Dei* unfolded the conception of the two cities—that below and that above. 57. Cf. the hymn **URBS BEATA HIERUSALEM**, p. 28, line 24.

II

Gravi me terrore pulsas, vitae
dies ultima;
Maeret cor, solvuntur renes,
laesa tremunt viscera,
Tuam speciem dum sibi mens
depingit anxia.

Quis enim pavendum illud
explicet spectaculum,
Cum, dimenso vitae cursu,
carnis aegra nexibus 5
Anima luctatur solvi, propin-
quans ad exitum?

Perit sensus, lingua riget, re-
solvuntur oculi,
Pectus palpitat, anhelat rau-
cum guttur hominis,
Stupent membra, pallent ora,
decor abit corporis:

Ecce diversorum partes con-
fluunt spirituum: 10
Hinc angelicae virtutes, illic
turba daemonum.
Illi proprius accedunt, quos in-
vitat meritum.

Praesto sunt et cogitatus, ver-
ba, cursus, opera;
Et prae oculis nolentis glo-
merantur omnia:
Illuc tendat, huc se vertat,
coram videt posita. 15

Torquet ipsa reum sinum
mordax conscientia:
Plorat apta corrigendi deflux-
isse tempora:
Plena luctu caret fructu sera
paenitentia.

Falsa tunc dulcedo carnis in
amarum vertitur,
Quando brevem voluptatem
perpes poena sequitur; 20
Iam quod magnum credebatur
nil fuisse cernitur.

Atque mens in summae lucis
gloriam sustollitur,
Aspernatur lutum carnis quo
mersa persolvitur,
Et ut carcerati nexus laeta-
bunda solvitur.

Sed egressa durum iter experit
ritur anima, 25
Qua incurvant furiosa dirae
pestis agmina,
Et diversa suis locis instruunt certamina.

Nam hic incentores gulae, illic avaritiae;
Alibi fautores irae, alibi superbiae:
Vitii cuiusque globus suas
parat acies. 30

Iam si cedat una turma mox
insurgit altera;
Omnis ars tentatur belli, omnis pugnae machina,
Ne ab hostium pudore sic evadat anima.

O quam torva bellatorum monstra sunt feralium;
Tetri, truces, truculenti, flamas effant naribus; 35
Dracontea tument colla; virus stillant faucibus.

Serpentinis armant spiris manus doctas proeliis;
His oppugnant adventantes telis velut ferreis;
His quos attrahunt, aeternis mancipant incendiis.

Quaeso, Christe, Rex invicte,
tu succurre misero. 40
Sub extrema mortis hora cum iussus abiero,
Nullum in me ius tyranno praebeatur impio.

Cadat princeps tenebrarum,
cadat pars tartarea.
Pastor, ovem iam redemptam
tunc reduc ad patriam,
Ubi te vivendi causa perfruar
in saecula. 45

A hymn for Advent, with thought of death. Neale says it is the *Dies Irae* of the individual life.
Metr. tr. in Schaff II 240.
10. **partes**, divisions = *turma* 31; so *pars* 43. 11. **virtutes**, cf. Prudentius' CORDE NATUS, p. 13, line 21. 23. *Job xxxiii 6 de eodem luto ego quoque formatus sum.* 26. **pestis**, *Satanas.* 33. **ab**, with.

AUCTOR INCERTUS

I

- Aeterne Rex altissime,
Redemptor et fidelium,
Cui mors perempta detulit
Summae triumphum gloriae: 20
- Ascendis orbes siderum,
Quo te vocabat caelitus
Collata, non humanitus,
Rerum potestas omnium : 5
- Ut trina rerum machina,
Caelestium, terrestrium,
Et inferorum condita,
Flectat genu iam subdita.
- Tremunt videntes Angeli
Versam vicem mortalium :
Peccat caro, mundat caro,
Regnat Deus Dei caro. 15
- Sis ipse nostrum gaudium,
Manens Olympo praemium,
Mundi regis qui fabricam,
Mundana vincens gaudia. 20
- Hinc te precantes quaesumus,
Ignosce culpis omnibus,
Et corda sursum subleva
Ad te superna gratia, 25
- Ut cum repente cooperis
Clarere nube Iudicis,
Poenas repellas debitas,
Reddas coronas perditas.
- Iesu, tibi sit gloria,
Qui victor in caelum redis, 30
Cum Patre, et almo Spiritu,
In sempiterna saecula.

Ascension. The oldest Ms. is of the eleventh century. The hymn is found in most breviaries, and is still in the Roman.

Metr. tr. in Episc. H. 371; N. Laud. D. 442, 501; Bapt. P. B. 423.
14. *Ascendente domino humanitas est exaltata*, Gregory (Mone).

II

- Alleluia, dulce carmen,
Vox perennis gaudii,
Alleluia vox suavis
Est choris caelestibus,
Quam canunt Dei manentes 5
In domo per saecula.
- Alleluia, laeta mater
Concinis Hierusalem,
Alleluia vox tuorum
Civium gaudentium, 10
Exsules nos flere cogunt
Babylonis flumina.

Alleluia non meremur
 Nunc perenne psallere,
 Alleluia nos reatus
 Cogit intermittere ;
 Tempus instat, quo peracta
 Lugeamus crimina.

20

Unde laudando precamur
 Te, beata Trinitas,
 15 Ut tuum nobis videre
 Pascha des in aethere,
 Quo tibi laeti canamus
 Alleluia iugiter.

For the week before Septuagesima.

Metr. tr. in Episc. H. 73 ; N. Laud. D. 1130 ; In Exc. 778. Melody in Young 141.

Metre : trochaic dimeter, acatalectic and catalectic ; cf. Prudentius' CORDE NATUS, p. 13.

The theme is the same as that of the ALLELUIA PIIS EDITE LAUDIBUS, p. 34.

11. Psalm cxxxvii 1 super flumina Babylonis illic sedimus et flevimus cum recordaremur Sion : a common reminiscence in such hymns. 15. **reatus**, guilt. 22. **Pascha**, Easter.

FULBERTUS CARNOTENSIS

Fulbert died in 1028 as Bishop of Chartres. This Easter hymn is his only work which has attracted attention in modern times, principally because it was included in the Sarum breviary, and thus interested Englishmen.

Chorus novae Ierusalem
 Novam meli dulcedinem
 Promat colens cum sobriis
 Paschale festum gaudiis,

Quo Christus invictus leo
 Dracone surgens obruto
 Dum voce viva personat,
 A morte functos excitat.

Quam devorarat improbus
 Praedam, refudit tartarus,
 Captivitate libera
 Iesum sequuntur agmina.

Triumphat ille splendide,
 Qui dignus amplitudine
 Soli polique patriam
 Unam facit rempublicam.

5 Ipsum canendo supplices
 Regem precemur milites,
 Ut in suo clarissimo
 Nos ordinet palatio.

10 Per saecula metae nescia
 Patri supremo gloria
 Honorque sit cum filio
 Et spiritu paraclito.

15

20

Metr. tr. in A. & M. 106 ; In Exc. 296.

1. **novae Ierusalem**, the church, for *synagoga supplantatur*, Adam of S. Victor, p. 59, 25. 5. Hugh of S. Victor says that the lioness guards her cubs, which are born dead, for three days, until their sire quickens them. Cf. Adam of S. Victor's hymn, *De ss. Evangelistis*, p. 56, line 25. 10. S. Matt. xxvii 52. 15. **Soli, terrae**; *Christus ima cum summis iunxit*, Gregory (Mone).

AUCTOR INCERTUS

I

Media vita		Iuste irasceris.	
In morte sumus;		Sanete Deus, sancte fortis,	
Quem quaerimus adiutorem,		Sancte et misericors Salvator,	
Nisi te, Domine,		Amarae morti	
Qui pro peccatis nostris	5	Ne tradas nos!	10

This antiphon was probably suggested by that for peace: *Da pacem, Domine, in diebus nostris, quia non est alius qui pugnat pro nobis, nisi tu Deus noster.* It is of unknown authorship, but was in general use as early as the thirteenth century.

Translation in the burial service of the Book of Common Prayer.

7. *Isaias vi 3.*

II

Victimae Paschali		Dux vitae mortuus	
Laudes immolent Christiani.		Regnat vivus.	10
Agnus redemit oves;		“ Die nobis, Maria,	
Christus innocens Patri		Quid vidisti in via ? ”	
Reconciliavit		“ Sepulcrum Christi viventis,	
Peccatores.	5	Et gloriam vidi resurgentis;	
		Angelicos testes,	15
Mors et vita duello		Sudarium et vestes.	
Confluxere mirando;		Surrexit Christus spes mea.	
		Praecedet suos in Galilaea.”	

Credendum est magis soli Mariae veraci	20	Scimus Christum resurrexisse Ex mortuis vere.
Quam Iudeorum turbae fal- laci.		Tu nobis, victor rex, miser- ere.

"This sequence is an excellent example of the transition from the rhythmical, irregular, unrhymed Notkerian sequences to the regular rhyming sequence of Adam of S. Victor and later writers." The oldest Ms. is of the tenth century. Its authorship is unknown. It has been used constantly at Easter, and was introduced into the Mystery plays.

Metr. tr. in A. & M. 110. Commentary by Kayser II 37.

7. **duello**, the old form of *bello*, is unusual. 11. S. Ioann. xx, 11 sq.

PETRUS VENERABILIS

Peter the Venerable, or of S. Maurice, or of Cluny, was Abbot of Cluny in 1122. He was early in life a soldier, but afterwards became a Benedictine monk ; his militant spirit made his life one of controversy. He died about 1156.

Mortis portis fractis, fortis		Quod est homini vitale,
Fortior vim sustulit ;		Qui, dum captat, capitur,
Et per crucem regem trucem		Et, dum mactat, moritur.
Infernorum percult.		Sic decenter, sic potenter
Lumen clarum tenebrarum	5	Rex devincens inferos,
Sedibus resplenduit ;		Linquens ima die prima,
Dum salvare, recreare,		Rediit ad superos.
Quod creavit, voluit.		Resurrexit, et revexit
Hinc Creator, ne peccator		Secum Deus hominem,
Moreretur, moritur ;	10	Reparando quam creando
Cuius morte nova sorte		Dederat originem.
Vita nobis oritur.		Per Auctoris passionem
Inde Satan victus gemit,		Ad amissam regionem
Unde victor nos redemit ;		Primus reddit nunc colonus :
Illud illi fit letale,	15	Unde laetus fit hic sonus. 30

The hymn is for Easter.

Metre: trochaic dimeter with internal rhyme, alternating with trimeter dimeter catalectic with end rhyme. The Cluniacs were adepts at ingenious rhyming, thus breaking far away from the Ambrosian tradition.

1. I ad Corinth. xv 26 *novissima autem inimica destruetur mors; omnia enim subruit.* 15 sq. Satan is ruined by his attempted ruin of Christ. 21. **die prima**, sc. *sabbati*. 29. **colonus**, i.e. Adam.

BERNARDUS CLUNIACENSIS

Bernard of Morlaix was a monk of Cluny during the abbotship of Peter, to whom he dedicated his poem of three thousand lines on the *Contempt of the World*, from which the selection following was arranged by the Rev. J. M. Neale, D.D. It is one of the seven great hymns.

Hora novissima, tempora pes- sima sunt, vigilemus.	Spe modo vivitur, et Sion an- guitur a Babylone;
Ecce minaciter imminet arbit- ter ille supremus.	Nunc tribulatio; tunc recrea- tio, sceptrum, coronae;
Imminet, imminet ut mala terminet, aequa coronet,	Tunc nova gloria pectora so- bria clarificabit,
Recta remuneret, anxia liberet, aethera donet,	Solvet aenigmata, veraque sabbata continuabit.
Auferat aspera duraque pon- dera mentis onustae, 5	Patria luminis, inscia turbinis, inscia litis,
Sobria muniat, improba puniat, utraque iuste.	Cive replebitur, amplificabi- tur Israelitis.
HIC BREVE vivitur, hic breve plangitur, hic breve fletur;	Pars mea Rex meus, in proprio Deus ipse decore
Non breve vivere, non breve plangere retribuetur;	Visus amabitur, atque videbi- tur Auctor in ore.
O retributio! stat brevis actio, vita perennis;	O BONA patria, lumina sobria te speculantur,
O retributio! caelica mansio stat lue plenis. 10	Ad tua nomina sobria lumina collaerimantur: 20

- Est tua mentio pectoris unctio,
cura doloris,
Concipientibus aethera menti-
bus ignis amoris.
- Tu locus unicus, illeque caelius
es paradisus,
Non ibi lacrima, sed placidis-
sima gaudia, risus.
- Est ibi consita laurus, et insita
cedrus hysopo; 25
Sunt radiantia iaspide moenia,
clara pyropo:
Hinc tibi sardius, inde topa-
zius, hinc amethystus;
Est tua fabrica concio caelica,
gemmaque Christus.
- Tu sine littore, tu sine tem-
pore, fons, modo rivus,
Dulce bonis sapis, estque tibi
lapis undique vivus. 30
Est tibi laurea, dos datur aurea,
Sponsa decora,
Primaque Principis oscula
suscepis, inspicis ora:
Candida lilia, viva monilia
sunt tibi, Sponsa,
Agnus adest tibi, Sponsus
adest tibi, lux speciosa.
- URBS SION AUREA, patria lac-
tea, cive decora, 35
Omne cor obruis, omnibus ob-
struis et cor et ora.
- Nescio, nescio, quae iubilatio,
lux tibi qualis,
Quam socialia gaudia, gloria
quam specialis.
Sunt Sion atria coniubilantia,
martyre plena,
Cive micantia, Principe stan-
tia, luce serena: 40
Est ibi pascua mitibus afflu-
a praestita sanctis,
Regis ibi thronus, agminis et
sonus est epulantis.
Gens duce splendida, concio
candida vestibus albis
Sunt sine fletibus in Sion aedi-
bus, aedibus almis.
URBS SION INCLYTA, gloria
debita glorificandis, 45
Tu bona visibus interioribus
intima pandis:
Intima lumina, mentis acumina
te speculantur,
Pectora flammea spe modo,
postea sorte lucrantur.
Urbs Sion unica, mansio my-
stica, condita caelo,
Nunc tibi gaudeo, nunc mihi
lugeo, tristor, anhelo: 50
Nemo retexere, nemoque pro-
mere sustinet ore,
Quo tua moenia, quo capitalia
plena decore;

Opprimit omne cor ille tuus
decor, O Sion, O pax,
Urbs sine tempore, nulla po-
test fore laus tibi mendax.
Urbs Sion inclyta, turris et
edita littore tuto, 55
Te peto, te colo, te flagro, te
volo, canto, saluto.
O bona patria, num tua gaudia
teque videbo ?

O bona patria, num tua pre-
mia plena tenebo ?
Dic mihi, flagito, verbaque
reddito, dicque, Videbis :
Spem solidam gero ; remne te-
nens ero ? dic, Retinebis. 60
O sacer, O pius, O ter et am-
plius ille beatus,
Cui sua pars Deus : O miser,
O reus, hac viduatus.

Metre: dactylic hexameter, divided into three parts, between which a caesura is inadmissible. The hexameter has a tailed rhyme, and a feminine leonine rhyme between the first two clauses. This metre is called technically *leonini cristati trilices dactylici*. Other poems in the same metre are known, and translations imitating the measure have been made with dubious success. The ballad metre of Dr. Neale's translation has done much for the popularity of the English hymns taken from it.

1. Metr. tr. in Episc. H. 405; N. Laud. D. 1191; In Exc. 786; Meth. H. 1058; Bapt. P. B. 406. 7. Metr. tr. in Episc. H. 406; N. Laud. D. 1199; In Exc. 787; Meth. H. 1059. 10. *lue, sin.* 11. **Sion**, the church, and **Babylon**, the world, are ever in conflict. 14. *veraque sabbata*, cf. Abelard's *O QUANTA QUALIA*, p. 37. 16. **Israelitis**, the citizens of the New Jerusalem. 19. Metr. tr. in Episc. H. 407; N. Laud. D. 1196; In Exc. 788; Meth. H. 1060. 26. Apoc. xxi 18, 19. 28. "The saints built up thy fabrie, and the corner stone is Christ." I S. Pet. ii 4. 35 sq. Metr. tr. in Episc. H. 408; N. Laud. D. 1198; In Exc. 789; Meth. H. 1061; Bapt. P. B. 1087. 39. **Sion**, gen. 43. **albis**, to which reference has so frequently been made. 45 sq. Metr. tr. in N. Laud. D. 1189; In Exc. 790.

BERNARDUS CLARAVELLENSIS

Bernard of Clairvaux (1091-1153), saint, abbot, doctor, was of noble origin, and with the fairest worldly prospects became a monk of Citeaux, then of Clairvaux, and finally an ecclesiastical statesman of the first rank. The hymns attributed to him are all of doubtful authenticity. See essay by Schaff in "Literature and Poetry," 232.

I

Iesu dulcis memoria
Dans vera cordis gaudia,

Sed super mel et omnia
Eius dulcis praesentia.

Nil canitur suavius,
Auditur nil iucundius,
Nil cogitatur dulcius,
Quam Iesus, Dei filius.

Iesu, spes paenitentibus,
Quam pius es potentibus, 10
Quam bonus te quaerentibus,
Sed quid invenientibus ?

Nec lingua potest dicere,
Nec litera exprimere,
Expertus potest credere, 15
Quid sit Iesum diligere.

[*Sis, Iesu, nostrum gaudium,
Qui es futurus praemium ;
Sit nostra in te gloria,
Per cuncta semper saecula.*] 20

IESU, REX ADMIRABILIS
Et triumphator nobilis,
Dulcedo ineffabilis,
Totus desiderabilis.

Quando cor nostrum visitas, 25
Tunc lucet ei veritas,
Mundi vilescit vanitas,
Et intus fervet caritas.

IESU, DULCEDO CORDIUM,
Fons vivus, lumen mentium, 30
Excedens omne gaudium,
Et omne desiderium.

5 Iesum omnes agnoscite,
 Amorem eius poscite ;
 Iesum ardenter quaerite, 35
 Quaerendo inardescite.

IESU, DECUS ANGELICUM,
In aure dulce canticum,
In ore mel mirificum,
In corde nectar caelicum. 40

Qui te gustant, esuriunt,
Qui bibunt, adhuc sitiunt,
Desiderare nesciunt
Nisi Iesum, quem diligunt.

O Iesu, mi dulcissime, 45
Spes suspirantis animae,
Te quaerunt piae lacrimae,
Te clamor mentis intimae.

Mane nobiscum, Domine,
Et nos illustra lumine, 50
Pulsa noctis caligine
Mundum replens dulcedine.

Iesu, flos matris virginis,
Amor nostrae dulcedinis,
Tibi laus, honor nominis, 55
Regnum beatitudinis.

Amor tuus continuus,
Mihi languor assiduus,
Mihi Jesus mellifluus,
Fructus vitae perpetuus. 60

Iesum quaeram in lectulo,	Cordis clamore querulo
Clauso cordis cubiculo,	Mente quaeram, non oculo.
Privatim et in publico	Iesus ad patrem rediit,
Quaeram amore sedulo.	Caeleste regnum subiit,
Quocumque loco fvero,	Cor meum a me transiit, 75
Mecum Iesum desidero,	Post Iesum simul abiit.
Quam laetus, cum invenero,	Iam prosequamur laudibus,
Quam felix, cum tenuero.	Votis, hymnis et precibus,
Cum Maria diluculo,	Ut nos donet caelestibus
Iesum quaeram in tumulo, 70	Secum perfrui sedibus. 80

On the Name of Jesus. There are fifty-one stanzas known of this hymn, and they have been arranged in varied order and selection both in medieval and modern times. The form in fifty stanzas was used as a rosary.

Metr. tr. in Episc. H. 434; N. Laud. D. 798, 815, 1028; In Exc. 481, 489, 658; Meth. H. 327, 700; Bapt. P. B. 468. "A few hymns exceed it in the number of their translations into English, but no other poem in any language has furnished English and American hymn-books so many hymns of sterling merit," Julian, 589. Bernard's title *doctor mellifluus* is justified by the hymn.

17-20 is a doxology, not by Bernard. 21 sq. Metr. tr. in N. Laud. D. 804; In Exc. 482; Meth. H. 701. 28. S. Luc. xxiv 32 *nonne cor nostrum ardens erat in nobis dum loqueretur in via?* 29 sq. Here another hymn begins, made up of the stanzas beginning with 29, 9, 41, 65, 49. Metr. tr. in Episc. H. 430; Meth. H. 691. 30. Ierem. ii 13 *me deliquerunt fontem aquae vivae.* 37 sq. Here begins another hymn. Metr. tr. in In Exc. 483; Meth. H. 702; Bapt. P. B. 466. 68. S. Ioann. xx 1 *Maria Magdalene venit mane.*

The hymn is a meditation circling about its subject, like the poem of the other Bernard.

II

Salve, mundi salutare,	Ecce, tibi me prosterno,
Salve salve, Iesu care,	Sis facilis ad veniam. 10
Cruci tuae me aptare,	
Vellem vere, tu scis quare,	Clavos pedum, plagas duras,
Da mihi tui copiam. 5	Et tam graves impressuras
Ae si praesens sis, accedo,	Circumplector cum affectu,
Immo te praesentem credo;	Tuo pavens in aspectu,
O quam mundum hic te cerno !	Meorum memor vulnerum. 15

Grates tantae caritati Nos agamus vulnerati ; O amator peccatorum, Reparator constratorum O dulcis pater pauperum.	20	Ut configar totus tibi Te modis amans omnibus. 35 Quisquis hue ad te accessit Et hos pedes corde pressit Aeger, sanus hinc abscessit, Hinc relinquens quidquid ges- sit, Dans osculum vulneribus. 40
Quidquid est in me confactum, Dissipatum aut distractum, Dulcis Iesu, totum sana, Tu restaura, tu complana Tam pio medacamine.	25	Coram cruce procumbentem, Hosque pedes complectentem, Iesu bone, me ne spernas, Sed de cruce sancta cernas Compassionis gratia. 45
Te in tua cruce quaero, Prout queo, corde mero, Me sanabis, hic, ut spero, Sana me et sanus ero In tuo lavans sanguine.	30	In hac cruce stans directe Vide me, O mi dilecte, Ad te totum me converte; “Esto sanus?” dic aperte, “Dimitto tibi omnia.” 50
Plagas tuas rubicundas Et fixuras tam profundas Cordi meo fac inscribi,		

This is one (*Ad pedes*) of seven poems addressed to the separate members of Christ on the Cross; not certainly by Bernard. The poem has been used for purposes of private devotion rather than of public worship.

Metr. tr. in N. Laud. D. 409.
Metre: ten verse stanza, trochaic dimeter and iambic dimeter rhyming.
1. “All the world’s salvation hail.” 8. **mundum**, *nudum*, Mone. 15. **meo-**
rum is a better reading than *tuorum*; cf. 17.

III

Salve, caput cruentatum,
Totum spinis coronatum,
Conquassatum, vulneratum,
Arundine sic verberatum,
Facie sputis illita.

5 Saive, cuius duleis vultus,
Immutatus et incultus,
Immutavit suum florem,
Totus versus in pallorem,
Quem caeli tremit curia. 10

Omnis vigor atque viror Hinc recessit, non admiror, Mors appetet in aspectu, Totus pendens in defectu, Attritus aegra macie.	Tuae sanctae passioni Me gauderem interponi, In hac cruce tecum mori Praesta crucis amatori, Sub cruce tua moriar.	35
Sic affectus, sic despectus, Propter me sic imperfectus, Peccatori tam indigno Cum amoris intersigno Appare clara facie.	Morti tuae tam amarae Grates ago, Iesu care, Qui es clemens, pie Deus, Fac quod petit tuus reus, Ut absque te non finiar.	40
In hac tua passione Me agnosce, pastor bone, Cuius sumpsi mel ex ore, Haustum lactis ex dulcore Prae omnibus deliciis.	Dum me mori est necesse, Noli mihi tunc deesse ; In tremenda mortis hora Veni, Iesu, absque mora,	45
Non me reum asperneris, Nec indignum dedigneris, Morte tibi iam vicina Tuum caput hic acclina, In meis pausa brachiis.	Tuere me et libera. Cum me iubes emigrare, Iesu care, tunc appare ; O amator amplectende, Temet ipsum tunc ostende	50
	30 In cruce salutifera.	

Ad faciem. Metr. tr. in Episc. H. 102; N. Laud. D., 408; In Exc. 256, 257; Meth. H. 222; Bapt. P. B. 354.

3. Isaias liii 5 *ipse autem vulneratus est.* 19. **intersigno**, medieval Latin for "proof." 23. Iudic. xiv 8 *ecce examen in ore leonis erat et favus mellis.* 46. Cic. De Legg. ii 48 *qui e vita emigravit; migro* is common.

IV

O miranda vanitas ! O divitiarum Amor lamentabilis ! O virus amarum !	Cur tot viros inficiis Faciendo carum Quod pertransit citius Quam flamma stupparum.	5
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Homo miser, cogita :	Dum de morte cogito,
Mors omnes compescit,	Contristor et ploro,
Quis est ab initio	Verum est, quod moriar
Qui morti non cessit ?	Et tempus ignoro.
Quando moriturus est,	Ultimum, quod nescio
Omnis homo nescit,	Cui iungar choro ;
Hic, qui vivit hodie,	15 Et cum sanctis merear
Cras forte putrescit.	Iungi, Deum oro !

This song on the Vanity of the World is interesting as a link between the religious poetry of the Middle Ages and the boisterous student songs in the same metre (trochaic dimeter), many of which may be found in the *Carmina Burana* and in *Gaudeamus*.

8. Nahum i 10 *consumentur quasi stipula*.

HILDEBERTUS TURONENSIS

Hildebert was Bishop of Le Mans in 1097, Archbishop of Tours in 1125; died 1134. He was a prolific writer of Latin verse, most of which is of little value. This hymn is a selection from the address to the Holy Spirit in his poem on the Trinity. It has been translated by Thomas Crashaw and by Dr. Neale.

Me receptet Syon illa,	Non minuti, non deformes,
Syon, David urbs tranquilla,	Omnes Christo sunt confor-
Cuius faber auctor lucis,	mes.
Cuius portae lignum crucis,	Urbs caelestis, urbs beata, 15
Cuius muri lapis vivus,	Super petram collocata,
Cuius custos rex festivus.	Urbs in portu satis tuto,
In hac urbe lux sollemnis,	De longinquo te saluto,
Ver aeternum, pax perennis :	Te saluto, te suspiro,
In hac odor implens caelos,	Te affecto, te requiro. 20
In hac semper festum melos ;	Quantum tui gratulantur,
Non est ibi corruptela,	Quam festive convivantur,
Non defectus, non querela ;	Quis affectus eos stringat,

Aut quae gerima muros pin-		In plateis huius urbis,
gat,		Sociatus piis turbis,
Quis chalcedon, quis iacin-	25	Cum Moyse et Elia,
thus,		Pium cantem Alleluia.
Norunt illi qui sunt intus.		Amen.
		30

Metre: iambic dimeter, rhyming in pairs. 6. S. Matt. xxii 2 *simile . . . regnum coelorum homini regi qui fecit nuptias.* 7. Apoc. xxi 23 *et civitas non egret sole neque luna ut luceant in ea: num claritas Dei illuminabit eam.* 16. S. Matt. xvi 18 *tu es Petrus et super hanc petram aedificabo ecclesiam meam.* 19. Cf. the *Heavenly Country* hymn, p. 49, line 56; such hymns have much in common.

ADAM DE S. VICTORE

Adam was educated at Paris and became a monk of the abbey of St. Victor, where he spent his life, dying between 1172–1192. He was the most prolific of medieval hymn writers, one hundred and six of his compositions being known. His work shows remarkable erudition in mystical interpretation of Scripture, and his versification is smooth and pleasing; he developed the sequence into its final and perfect form.

I

Mundi renovatio		Alta petunt levia,
Nova parit gaudia,		Centrum tenent gravia,
Resurgentem Domino		Renovantur omnia.
Conresurgunt omnia.		
Elementa serviunt,	5	Caelum fit serenius,
.Et auctoris sentiunt		Et mare tranquillus,
Quanto sint sollemnia.		Spirat aura levius,
Ignis volat mobilis,		Vallis nostra floruit;
Et aer volubilis,		Revirescunt arida,
Fluit aqua labilis.	10	Recalescunt frigida,
Terra manet stabilis,		Quia ver intepuit.

Gelu mortis solvitur,		Vita mortem superat,	
Princeps mundi tollitur,		Homo iam recuperat	30
Et eius destruitur		Quod prius amiserat,	
In nobis imperium ;	25	Paradisi gaudium.	
Dum tenere voluit		Viam praebet facilem	
In quo nihil habuit,		Cherubim, versatilem	
Ius amisit proprium.		Amovendo gladium.	35

An Easter hymn on the Easter of nature and that of the church.

Metre: seven-line stanza of trochaic dimeter catalectic, with rhyme.

7. **sollemnia**, festival. 9. Nature is released; earlier in these hymns the imagery has been of warm climates. 15. The Christian form of Luer. I 10-20. 23. S. Ioann. xiv 30 *venit enim princeps mundi huius et in me non habet quidquam.* 34. Gen. iii 24 *et collocavit ante paradisum voluptatis Cherubim et flammam gladium atque versatilem.* Cherubim was sometimes used as an indeclinable singular, as in English.

II

Circa thronum maiestatis,		Formam viri dant Matthaeo,	
Cum spiritibus beatis,		Quia scripsit sic de Deo,	
Quattuor diversitatis		Sicut descendit ab eo,	
Astant animalia.		Quem plasmavit, homine. 20	
Formam primum aquilinam,	5	Lucas bos est in figura,	
Et secundum leoninam,		Ut praemonstrat in Scriptura,	
Sed humanam et bovinam		Hostiarum tangens iura	
Duo gerunt alia.		Legis sub velamine.	
Formae formant figurarum		Marcus, leo per desertum 25	
Formas Evangelistarum,	10	Clamans, rugit in apertum,	
Quorum imber doctrinarum		Iter fiat Deo certum,	
Stillat in Ecclesia;		Mundum cor a crimine.	
Hi sunt Marcus et Matthaeus,		Sed Iohannes, ala bina	
Lucas, et quem Zebedaeus		Caritatis, aquilina	30
Pater tibi misit, Deus,	15	Forma fertur in divina	
Dum laxaret retia.		Puriori lumine.	

Quattuor describunt isti		Paradisus his rigatur,	
Quadriformes actus Christi,		Viret, floret, foecundatur,	50
Et figurant, ut audisti,	35	His abundet, his laetatur	
Quisque sua formula.		Quattuor fluminibus :	
Natus homo declaratur,		Fons est Christus, hi sunt rivi,	
Vitulus sacrificatur,		Fons est altus, hi proelivi,	
Leo mortem depraedatur,		Ut saporem fontis vivi	55
Et ascendit aquila.	40	Ministrent fidelibus.	
Eece forma bestialis,		Horum rivo debriatis	
Quam scriptura prophetalis		Sitis crescat caritatis,	
Notat ; sed materialis		Ut de fonte pietatis	
Haec est impositio.		Satiemur plenius.	60
Currrunt rotis, volant alis ;	45	Horum trahat nos doctrina	
Inest sensus spiritalis ;		Vitiorum de sentina,	
Rota gressus est aequalis,		Sicque ducat ad divina	
Ala contemplatio.		Ab imo superius.	

This sequence begins with *Iocundare plebs fidelis*, for the Common of Evangelists, and is not certainly by Adam.

Metr. tr. (in part) in Episc. H. 497; N. Laud. D. 117; In Exc. 370.

Metre: eight-verse stanza of trochaic dimeter in rhyming triplets, with lines 4 and 8 trochaic dimeter catalectic, rhyming. The division of attributes to the four Evangelists is that of S. Jerome; earlier there was fluctuation.

4. Apoc. iv 8 *quattuor animalia*. 5. Apoc. iv 7 *et animal primum simile leoni et secundum animal simile ritulo, et tertium animal habens faciem quasi hominis, et quartum animal simile aquilae volanti*. 14. S. Matt. iv 21. 19. S. Matt. i 1-21. 21. Christ is the victim in S. Luke's gospel: *rictus boris Luciae datur | In qua forma figuratur | Nora Christus hostia*, in another sequence. 25. *Est leonis rugientis | Marco ralns, resurgentis, id.; sic de Iudeo Leo fortis, | Fractis portis dirae mortis | Die surgit tertia, id.* Reference has already been made to the resuscitation of the lion's whelps (Fulbert, p. 45). 29. *Columba sancta ecclesia est quae duas alas habet per dilectionem Dei et proximi*, Hugh of S. Victor (Trench). 37. **Natus** in Matt., *ritulus* in Luke, *leo* in Mark, *aquila* in John. 44. **impositio**, application, is quoted from Varro. 45. "Wheels run on earth, wings soar to heaven; — the Evangelists tell now of the earthly life of Christ (*currrunt rotis*), now they contemplate the heavenly world (*volant alis*). The *gressus aequalis* is their mutual consent. The source of this typology is Greg. Mag. on Ezekiel" (Trench). 49. *Quemadmodum unius fluvius Paradisi qui in quattuor capita dividitur, ita unica Christi evangelica doctrina per quattuor ministros ad irrigandum et foecundandum ecclesiae hortum est distributa*, Jerome, quoted by Trench. The Evangelists are represented in art as four aged men, each with an urn from which water flows. 54. **proclivi**, ready. 57. **debriatis**, filled; late Latin.

III

Heri mundus exultavit,
Et exultans celebravit
Christi natalitia:
Heri chorus angelorum
Prosecutus est caelorum
Regem cum laetitia.

Protomartyr et Levita,
Clarus fide, clarus vita,
Clarus et miraculis,
Sub hac luce triumphavit, 10
Et triumphans insultavit
Stephanus incredulis.

Fremunt ergo tanquam ferae,
Quia victi defecere
Lucis adversarii:
Falsos testes statuunt,
Et linguas exacuunt
Viperarum filii.

Agonista, nulli cede;
Certa certus de mercede,
Persevera, Stephane:
Insta falsis testibus,
Confuta sermonibus
Synagogam Satanae.

Testis tuus est in caelis,
Testis verax et fidelis,
Testis innocentiae.

Nomen habes Coronati,
Te tormenta decet pati
Pro corona gloriae. 30

5 Pro corona non marcenti
Perfer brevis vim tormenti,
Te manet victoria.
Tibi fiet mors, natalis,
Tibi poena terminalis 35
Dat vitae primordia.

Plenus Sancto Spiritu
Penetrat intuitu
Stephanus caelestia.
Videns Dei gloriam 40
Crescit ad victoriam,
Suspirat ad praemia.

En a dextris Dei stantem
Iesum, pro te dimicantem,
Stephane, considera. 45
Tibi caelos reserari,
Tibi Christum revelari
Clama voce libera.

Se commendat Salvatori,
Pro quo dulce dicit mori 50
Sub ipsis lapidibus.
25 Saulus servat omnium
Vestes lapidantium,
Lapidans in omnibus.

Ne peccatum statuatur
His, a quibus lapidatur,
Genu punit et precatur,
Condolens insaniae :

55 In Christo sic obdormivit,
Qui Christo sic obedivit, 60
Et cum Christo semper vivit,
Martyrum primitiae.

This sequence, for S. Stephen's Day, is regarded by many as Adam's masterpiece. Fifteen lines are omitted here (and usually).

Metr. tr. in A. & M. 283.

1. S. Stephen's Day is December 26. 7. **Levita**, i.e. *diaconus*, deacon.
18. S. Matt. xii 34 *progenies viperarum*. 24. Apoc. iii 9. 25. Id. 14.
28. The *women et omen*, *Stephanos* = *corona*, was much prized by the theologians. So Vincentius was connected with *vincere*, and of S. Victor was said *victisti Victor beate*. 32. I S. Petr. v 4 *immarcescibilem gloriae coronam*.
37. Act. Apost. vii 55 *cum autem esset plenus Spiritu sancto, intendens in coelum, ridit gloriam Dei, et Iesum stantem a dextris Dei*. 43. **stantem**, to help. 46. Act. Apost. vii 56 *video coelos apertos*. 52. Id. 59. 55. Id. 60.

IV

Quam dilecta tabernacla
Domini et atria!
Quam electi architecti,
Tuta aedificia,
Quae non movent, immo fo-
vent, 5
Ventus, flumen, pluvia!
Quam decora fundamenta,
Per concinna sacramenta
Umbrae praecurrentia.
Latus Adae dormientis
Evam fudit in manentis
Copulae primordia.

Area ligno fabricata
Noe servat, gubernata
Per mundi diluvium.
Prole sera tandem foeta,

Anus Sara ridet laeta,
Nostrum lactans Gaudium.

Servus bibit qui legatur,
Et camelus adaquatur 20
Ex Rebeccae hydria;
Haec inaures et armillas
Aptat sibi, ut per illas
Viro fiat congrua.

Synagoga supplantatur 25
A Iacob, dum divagatur
Nimis freta literae.
Lippam Liam latent multa,
Quibus videns Rachel fulta
Pari nubit foedere. 30

15 In bivio tegens nuda,
Geminos parit ex Iuda

Thamar diu vidua.		Vestis astat deauratae,
Hic Moyses a puella,		Sicut regum filiae.
Dum se lavat, in fiscella	35	Huc venit Austri regina, 55
Reperitur scirpea.		Salamonis quam divina
Hic mas agnus immolatur,		Condit sapientia;
Quo Israel satiatur		Haec est nigra, sed formosa;
Tinctus eius sanguine.		Myrrae et turis fumosa
Hic transitur rubens unda,	40	Virga pigmentaria. 60
Aegyptios sub profunda		Haec futura, quae figura
Obruens voragine.		Obumbravit, reseravit
Hic est urna manna plena,		Nobis dies gratiae;
Hic mandata legis dena,		Iam in lecto cum dilecto
Sed in arca foederis;	45	Quiescamus, et psallamus, 65
Hic sunt aedis ornamenta,		Adsunt enim nuptiae:
Hic Aaron indumenta,		Quarum tonat initium
Quae praecedit poderis.		In tubis epulantium,
Hic Urias viduatur,		Et finis per psalterium.
Barsabee sublimatur,	50	Sponsum millena milia 70
Sedis consors regiae:		Una laudant melodia,
Haec Regi varietate		Sine fine dicentia,
		Alleluia. Amen.

Sequence for the dedication of a church: a study in medieval typology
of which Adam was very fond.

Metr. tr. in Neale's Mediæval Hymns 146. Commentary by Trench 232.

1. Psalm lxxxiv 1 *quam dilecta tabernacula tua Domine virtutum . . . deficit anima mea in atria Domini.* 8. **concinna sacramenta**, agreeing types.
9. **Umbrae**, of the Old Testament. 10. *Eva in typo ecclesiae de costa viri aedicatae*, Jerome (Mone). 12. **primordia**, beginning. 13. The ark as a type of the church is common. 16. **serā tandem fetā**. 18. **Gaudium** = Isaac = Christ. 19. **Servus**, Eliezer. The allegory is in Gen. xxiv. 20. Gen. xxiv 46 *depositus hydram de humero et dixit mihi . . . bibi et adaquavit camelos.* 28. **Lippam**, because unable to see Christ. 29. **Rachel**, the church. 31. Gen. xxxviii. 35. Exod. ii 3 *sumpsit fiscellam scirpeam.* 37 sq., the Paschal lamb and the waters of baptism; cf. Ambros., p. 8 (III) 3. 48. **poderis**, ποδήρης, *vestis talaris.* Ecclesiastical vestments have always had a mystical interpretation. 49. II Reg. xi. 52. Psalm xlvi 9 *astitit regina a dextris tuis in vestitu deaurato, circumdata varietate.* 55. III Reg. x. So the Gentiles came to Christ. 58. *Cant. cant. i 4 nigra sum sed formosa; iii 6 sicut virgula fumi*

ex aromatibus myrrhae et thuris et universi pulveris pigmentarii. 64. *Nuptiae sunt Christi et Ecclesiae; dilectus est Christus, lectus unitas Ecclesiae,* Melito (Neale). 67. Numer. x 10 *si quando habebitis epulum . . . canetis tubis,* hence of the Law. 69. Psalm exliv 9 *canticum novum cantabo tibi: in psalterio decachordo psallam tibi,* of the gentler Gospel. — Adam's learning is oppressive to a modern reader. He is a Christian Propertius.

AUCTOR INCERTUS

I

Veni, veni, Emmanuel,
Captivum solve Israel,
Qui gemit in exilio,
Privatus Dei filio.
Gaude, gaude Emmanuel
Nascetur pro te, Israel.

Veni, O Iesse virgula,
Ex hostis tuos ungula,
De specu tuos Tartari
Educ, et antro barathri.
Gaude, gaude Emmanuel
Nascetur pro te, Israel.

Veni, veni, O Oriens,
Solare nos adveniens:
Noctis depelle nebulas,

	Dirasque noctis tenebras. Gaude, gaude Emmanuel Nascetur pro te, Israel.	
5	Veni, clavis Davidica, Regna reclude caelica, Fac iter tutum superum, Et claude vias inferum. Gaude, gaude Emmanuel Nascetur pro te, Israel.	20
10	Veni, veni Adonai, Qui populo in Sinai Legem dedisti vertice, In maiestate gloriae. Gaude, gaude Emmanuel Nascetur pro te, Israel.	25
15	Veni, et educ vincunt de domo carceris se- dentem in tenebris et umbra mortis; for Dec. 21, <i>O Oriens, splendor lucis aeternae, et sol iustitiae:</i> <i>veni et illumina sedentes in tenebris et umbra mor- tis;</i> for Dec. 22, <i>O Rex gentium;</i> and for Dec. 23, <i>O Emmanuel, Rex et legi- fer noster, exspectatio gentium, et Salvator earum:</i> <i>veni ad salvandum nos,</i>	30

Beginning on Dec. 17 of each year certain antiphons were sung before and after the MAGNIFICAT (S. Luke ii 46 sq.) in the evening service. That for Dec. 17 was called *O Sapientia*; for Dec. 18, *O Adonai*, as follows: *O Adonai, et dux domus Israel, qui Moysi in igne flammoe rubi apparuisti, et ei in Sina legem dedisti: veni ad redimenendum nos in brachio extento;* for Dec. 19, *O Radix Iesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur: veni ad liberandum nos, iam noli tardare;* for Dec. 20, *O Claris David, et sceptrum domus Israel: qui aperis, et nemo claudit: claudis et nemo aperit: veni, et educ vincunt de domo carceris se-
dentem in tenebris et umbra mortis;* for Dec. 21, *O Oriens, splendor lucis
aeternae, et sol iustitiae: veni et illumina sedentes in tenebris et umbra mor-
tis;* for Dec. 22, *O Rex gentium;* and for Dec. 23, *O Emmanuel, Rex et legi-
fer noster, exspectatio gentium, et Salvator earum: veni ad salvandum nos,*

Domine Deus noster. About the twelfth century an unknown author wove five of these antiphons into this hymn.

Metr. tr. in Episc. H. 45; Laud. D. 484; In Exc. 178. Ancient melody in Young 76.

1. Isaias vii 14 *vocabitur nomen eius Emmanuel.* 7. Isaias xi 1 *et egressetur virga de radice Iesse,* 10 *in die illa radix Iesse qui stat in signum populorum ipsum gentes deprecabuntur.* 13. S. Luc. i 78 *visitavit nos oriens ex alto.* 19. Isaias xxii 22 *dabo clavem domus David super humerum eius.* 25. Exod. xix.

II

Verbum Dei, Deo natum,	VOLAT AVIS sine meta	25
Quod nec factum, nec creatum,	Quo nec vates nec propheta	
Venit de caelestibus,	Evolavit altius:	
Hoc vidit, hoc attractavit,	Tam implenda, quam impleta,	
Hoc de caelo reseravit	5 Nunquam vedit tot secreta	
Ioannes hominibus.	Purus homo purius.	30
Inter illos primitivos	Sponsus rubra veste tectus,	
Veros veri fontis rivos	Visus, sed non intellectus,	
Ioannes exsiliit;	Redit ad palatium:	
Toti mundo propinare	10 Aquilam Ezechielis	
Nectar illud salutare,	Sponsae misit, quae de cae-	
Quod de throno prodiit.	lis	35
Caelum transit, veri rotam	Referret mysterium.	
Solis vidit, ibi totam	Dic, dilecte, de Dilecto,	
Mentis figens aciem;	15 Qualis sit et ex Dilecto	
Speculator spiritalis	Sponsus sponsae nuncia:	
Quasi Seraphim sub alis	Dic quis cibus angelorum,	40
Dei vidit faciem.	Quae sint festa superorum	
Audiit in gyro sedis	De sponsi praesentia.	
Quid psallant cum eitha-	Veri panem intellectus,	
roedis	20 Caenam Christi super pectus	
Quater seni proceres:	Christi sumptam resera:	45
De sigillo Trinitatis	Ut cantemus de Patrono,	
Nostrae nummo civitatis	Coram Agno, coram throno,	
Impressit characteres.	Laudes super aethera.	

On S. John the Evangelist ; twelfth century.

Metr. tr. in Duffield's Latin Hymns 233.

4. I Epist. S. Ioann. i 1 *quod vidimus oculis nostris quod . . . manus nostrae conrectaverunt de verborum ritae.* 7. Cf. Adam of S. Victor, p. 57, 49 n. 12. Apoc. xxii 1 *fluvium aquae vitae . . . procedentem de sede Dei et Agni.* 15. As aquila, Adam l. c. 40. 17. Isaías vi 2. 19. Apoc. iv 4 *in circuitu sedis.* 21. Apoc. v 8 *vigintiquatuor seniores eccliserunt coram agno habentes singuli citharas.* 25. Here often a second hymn begins. 31. Isaías lxiii 2 *rubrum est indu- mentum.* 32. Isaías liii 3 *nec reputarimus eum;* S. Ioann. xii 40. 34. Cf. Adam l. c. 41, and Ezekiel i 10. 37. S. Ioann. xiii 23 *quem diligebat Iesus.* 38. Cant. cant. v 9 *qualis est dilectus tuus ex dilecto.* 40. Psalm lxxviii 25 *panem angelorum manducavit homo.* 44. In another hymn for S. John, in Mone No. 707, occurs : *gaude, qui recubuisti | hora coenae supra Christi | pectus suavissime . . . Gaude, tibi intellectus | datus est prae multis rectus | scripturae deificae.*

III

Qui sunt isti,		Destinavit populum
Qui volant ut nubes per aera?		Ad matrem ecclesiam.
Portant Christi		Adhuc sunt in numero
Per Sanctum Spiritum my- steria?		Iacobus cum Iacobo, 20
Hi sunt terrae principes	5	Simon Cananaeus
Et electi lapides,		Et Iudas Thaddaeus.
Quorum sonus		Vocatus a Domino
Exauditus est per terrae cli- mata.		Sedens in telonio
Petrus Antiochiam,		Sequitur Matthaeus
Paulus Alexandriam	10	25 Et Bartholomaeus.
Et Andreas		Thomas non postponitur,
Convertit ad Dominum Acha- iam.		Matthiasque tollitur
Ioannes in dolio		Vocatus a Domino
Ex ferventi oleo		Sorte apostolica.
Senatum devicerat.	15	30 Ergo vos apostoli
Philippus Azoticum		Et amici Domini
		Nostrorum absolvite
		Peccatorum vincula
		35 Iuvando per saecula.

A Notkerian sequence, of unknown authorship, for the Common of Apostles, found in a Gradual written about 1200.

1. Isaias lx 8 qui sunt isti qui ut nubes volant? 5. S. Matt. xix 28 sedebitis et vos super sedes duodecim iudicantes. 6. Apostoli portendebantur ut lapides solidi fide, Tert. (Mone). 7. Psalm xix 4 in omnem terram exivit sonus eorum. 10. S. Mark is usually associated with Alexandria: missus superno munere | terras in Alexandriae, hymn for S. Mark, No. 727, Mone. 11. Gratulare ergo tanto patre, Achaia, Hymn 695, Mone, for S. Andrew. 14. Gaude veneno potatus | et ferventi balneatus | oleo nil sentiens, Mone, No. 706, for S. John Evang. 16. In Hierapolin transisti, sectam Ebionican | destruis, of Philip (Mons No. 710). Azotus was a city of Palestine. 24. S. Matt. ix 9 vidit hominem sedentem in telonio, Matthaeum nomine. 30. Act. Apost. i 26 dederunt sortes eis et cecidit sors super Matthiam. 34. S. Ioann. xx 23 quorum remiseritis peccata remittuntur eis.

INNOCENT III

Innocent was born about 1160, and through the influence of the powerful Conti family, which furnished nine Popes, he received rapid promotion, and on the death of Celestine III in 1198 was made Pope. He died in 1216. His name is connected with several hymns whose authorship is uncertain.

I

Veni, Sancte Spiritus,
Et emitte caelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.
Consolator optime,
Dulcis hospes animae,
Dulce refrigerium :
In labore requies,
In aestu temperies,
In fletu solatium.
O lux beatissima,
Reple cordis intima
Tuorum fidelium.

	Sine tuo numine	
	Nihil est in homine,	
	Nihil est innoxium.	
5	Lava quod est sordidum,	
	Riga quod est aridum,	20
	Sana quod est saucium ;	
	Flecte quod est rigidum,	
	Fove quod est frigidum,	
	Rege quod est devium.	
10	Da tuis fidelibus	25
	In te confidentibus	
	Sacrum septenarium ;	
	Da virtutis meritum,	
	Da salutis exitum,	
15	Da perenne gaudium.	30

The Golden Sequence, one of the seven great hymns, and still in use in the Roman missal as the sequence for Whitsunday. Trench calls it the loveliest of all the hymns. The authorship is uncertain: it has been ascribed to Robert II of France, to Hermannus Contractus, and to Stephen Langton, as well as to Innocent. The earliest Ms. is of the thirteenth century. See Julian, 1213.

Metr. tr. in Epise. II. 378; Laud. D. 546; N. Laud. D. 542, 555; In Exc. 353, 365; Meth. H. 284. Forty versions are known. Original melody in Young 238.

Metre: a six-verse stanza of trochaic dimeter catalectic, lines 1, 2 rhyming, then 3, 6, and 4, 5. Note that every third line ends with -ium and that in 3-6, 18-24, 27-30 this rich harmony is further increased. Commentary by Kayser II 61 sq.—19. Isaias xliv 3 *effundam enim aquas super sitientem et fluenta super aridam; effundam spiritum meum.* The reference is to Baptism. 21. The good Samaritan (S. Luc. x 34) *alligerat vulnera eius infundens oleum et vinum.* The fathers connected the Greek words for "oil" and "pity." 27. *septenario:* See on the VENI CREATOR SPIRITUS, p. 35, line 9.

II

Stabat mater dolorosa		Vidit suum dulcem natum
Iuxta crucem lacrimosa,		Morientem, desolatum,
Dum pendebat filius,		Dum emisit spiritum.
Cuius animam gementem,	5	Eia mater, fons amoris,
Contristantem et dolentem		Me sentire vim doloris
Pertransivit gladius.		Fac, ut tecum lugeam;
O quam tristis et afflita		Fae, ut ardeat cor meum
Fuit illa benedicta		In amando Christum Deum,
Mater unigeniti,		Ut sibi complaceam.
Quae maerebat et dolebat	10	Saneta mater, istud agas,
Et tremebat, dum videbat		Crucifixi fige plagas
Nati poenas inclyti.		Cordi meo valide;
Quis est homo, qui non fleret,		Tui nati vulnerati,
Matrem Christi si videret,		Tam dignati pro me pati,
In tanto supplicio?	15	Poenas mecum divide.
Quis non posset contristari,		Fac me vere tecum flere,
Piam matrem contemplari		Crucifixo condolere,
Dolentem cum filio?		Donec ego vixero;
Pro peccatis sua gentis		Iuxta crucem tecum stare,
Vidit Iesum in tormentis	20	Te libenter sociare
Et flagellis subditum;		In planetu desidero.

Virgo virginum praeclara,
 Mihi iam non sis amara,
 Fac me tecum plangere ; 45
 Fac, ut portem Christi mortem,
 Passionis fac consortem
 Et plagas recolere.
 Fac me plagis vulnerari,
 Cruce hac ineibriari, 50
 Et cruore filii ;

Inflammatus et accensus,
 Per te, virgo, sim defensus
 In die iudicii.
 Fac me cruce custodiri, 55
 Morte Christi praemuniri,
 Confoveri gratia.
 Quando corpus morietur,
 Fac, ut animae donetur
 Paradisi gloria. 60

The most pathetic hymn of the Middle Ages, and one of the seven. It has been ascribed to Innocent III, Gregory, Bernard of Clairvaux, Bonaventura, Jacobus de Benedictis, Pope John XXII, Pope Gregory XI; see Julian, 1082. The earliest Ms. is of the fourteenth century. It is in the modern Roman missal as the sequence for the seven dolours of the B. V. M. on the Friday after Passion Sunday, and it is the hymn in the breviary office.

Metr. tr. in Episc. H. 103; N. Laud. D. 399; In Exc. 262. Many translations in Schaff's "Literature and Poetry" 198. Thirty-three English versions are known. Original melody in Hutchins' Church Hymnal 103. The Stabat Mater has been set to music by Palestrina, Haydn, Rossini, Dvořák, and others; see Bitter, Studie zum Stabat Mater, Leipzig, 1883. Commentary by Kayser II 110 sq.

1. S. Ioann. xix 25 *stabant autem iuxta crucem Iesu mater eius.* 2. *Stantem illam lego, flentem non lego,* Ambrose (Mone). 6. S. Lue. ii 35 *tuam ipsius animam pertransibit gladius.* 10-12. Note the climax; well brought out in the musical settings. 19. S. Matt. i 21 *ipse enim salvum faciet populum suum.* 30. *sibi*, Christo. 46. II ad Corinth. iv 10 *semper mortificationem Iesu in corpore nostro circumferentes.* 50. Cf. Ambrose, p. 5, Hymn III, 24. The best commentary on this hymn is a musical setting; the next best is a sympathetic reading of the Latin.

BONAVENTURA

Bonaventura, the seraphic doctor, was born in Tuscany in 1221. He was professor of theology in the University of Paris, general of the Franciscan order, and cardinal bishop. He died in 1274. This hymn on the Cross is the only certain one of his composition.

I

Recordare sanctae crucis,
 Qui perfectam viam ducis
 Delectare iugiter ;

Sanctae crucis recordare,
 Et in ipsa meditare 5
 Insatiabiliter.

Cum quiescas aut laboras,	Crux est vita beatorum,
Quando rides, quando ploras,	Et thesaurus perfectorum,
Doles sive gaudeas;	Et decor et gaudium.
Quando vadis, quando venis, 10	30
In solatiis, in poenis	Crux est speculum virtutis,
Crucem corde teneas.	Gloriosae dux salutis,
Crux in omnibus pressuris,	Cuneta spes fidelium;
Et in gravibus et duris	Crux est decus salvandorum,
Est totum remedium; 15	Et solatium eorum
Crux in poenis et tormentis	Atque desiderium.
Est dulcedo piae mentis,	Crux est arbor decorata,
Et verum refugium.	Christi sanguine sacra,
Crux est porta paradisi,	Cunctis plena fructibus,
In qua sancti sunt confisi, 20	Quibus animae eruuntur,
Qui vicerunt omnia;	Cum supernis nutriuntur
Crux est mundi medicina,	Cibis in caelestibus.
Per quam bonitas divina	Crucifixe! fac me fortem,
Facit mirabilia.	Ut libenter tuam mortem
Crux est salus animarum, 25	Plangam, donec vixero;
Verum lumen et praeclarum,	Tecum volo vulnerari,
Et dulcedo cordium;	Te libenter amplexari
	In cruce desidero.

A hymn taken from his *Laudismus de sancta cruce*.

Metr. tr. in Schaff I 165.

3. *Delectare iugiter*, continual delight. 7 sq. reminds one of the STABAT MATER; so also 43 sq. 37. *Arbor decora et fulgida*, Fortunatus. 40. "These the souls from death are leading." 41. *supernis*, heavenly spirits.

II

Christum ducem,
Qui per crucem
Redemit nos ab hostibus,

Laudet coetus
Noster laetus,
Exultet caelum laudibus.

5

Poena fortis	Nostrum tangat	
Tuae mortis	Cor, ut plangat,	20
Et sanguinis effusio,	Tuorum sanguis vulnerum.	
Corda terant,	10 In quo toti	
Ut te quaerant,	Simus loti,	
Iesu, nostra redemptio.	Conditor alme siderum.	
Per felices	Passionis	25
Cicatrices,	Tuae donis	
Sputa, flagella, verbera,	15 Salvator, nos inebria,	
Nobis grata	Qua fidelis	
Sint collata	Dare velis	
Aeterna Christi munera.	Beata nobis gaudia.	30

For Lent. The last verse in each stanza recalls an earlier hymn.

Metre: Six-verse stanza; 1, 2, 4, 5 trochaic monometer rhyming; 3, 6 iambic dimeter rhyming — an unusual rhythm.

4, 5. Note the rhyme. 7. **Poena**, pain. 15. Cf. Fortunatus, p. 19, line 19.
27. Christ is the vine.

THOMAS AQUINAS

Thomas Aquinas, doctor angelicus, confessor, the great Dominican, was born about 1227, of noble origin. He was professor of theology at Paris and general of his order. His theological works are esteemed of surpassing value and influence in the Roman communion. He died in 1274. His best-known hymns relate to the doctrine of transubstantiation, and were written in 1263 for the festival of Corpus Christi.

I

Verbum supernum prodiens,	Prius in vitae ferculo
Nec Patris linquens dexteram,	Se tradidit discipulis.
Ad opus suum exiens,	Quibus sub bina specie
Venit ad vitae vesperam.	Carnem dedit et sanguinem; 10
In mortem a discipulo	5 Ut duplicis substantiae
Suis tradendus aemulis,	Totum cibaret hominem.

Se nascens dedit socium,
Convescens in edulium,
Se moriens in pretium, 15
Se regnans dat in praemium.

O SALUTARIS HOSTIA,
Quae caeli pandis ostium :

Bella premunt hostilia,
Da robur, fer auxilium. 20

Uni trinoque Domino
Sit sempiterna gloria :
Qui vitam sine termino
Nobis donet in patria.

This hymn is imitated from the Christmas hymn, *Verbum supernum prodiens | a Patre olim exiens* (Mone, No. 33; Roman breviary). It is still in use.
Metr. tr. in A. & M. 345; Episc. H. 227; In Exc. 252. Original melody in Young 40 (cf. 165).

1. S. Ioann. i 1 *et verbum erat apud Deum et Deus erat verbum.* 6. S. Matt. xxvi. 21 *amen dico vobis quia unus restrum me traditurus est.* 8. Id. 26 *hoc est corpus meum.* 17. Here a hymn frequently begins.

II

Adoro te devote, latens Deitas,
Quae sub his figuris vere lati-
tas.

Tibi se cor meum totum sub-
icit,
Quia te contemplans totum de-
ficit.

Visus, tactus, gustus, in te fal-
litr 5
Sed auditu solo tute creditur :
Credo quidquid dixit Dei filius;
Nihil veritatis verbo verius.

In cruce latebat sola Deitas,
At hic latet simul et humani-
tas, 10
Ambo tamen credens atque
confitens,

Peto quod petivit latro paeni-
tens.

Plagas sieut Thomas non in-
tueor,
Deum tamen meum te con-
fiteor,
Fac me tibi semper magis cre-
dere, 15
In te spem habere, te dili-
gere.

O memoriale mortis Domini,
Panis verus, vitam praestans
homini,
Praesta meae menti de te vi-
vere,
Et te illi semper dulce sa-
pere 20

Pie pelicane, Iesu Domine,
Me immundum munda tuo
sanguine,
Cuius una stilla salvum facere
Totum mundum quit ab omni
scelere.

Iesu, quem velatum nunc
aspicio, 25
Quando fiet illud quod tam
sitio,
Ut te revelata cernens facie
Visu sim beatus tuae gloriae.

A hymn for private devotion at the Eucharist.

Metr. tr. in A. & M. 206; N. Laud. D. 1096; Original melody in Young 400.
Metre: trochaic trimeter catalectic; very unusual.

2. **figuris**, of bread and wine. 12. S. Lue. xxiii 42 *memento mei cum
veneris in regnum tuum*. 14. S. Ioann. xx 28 *respondit Thomas et dixit ei:
Dominus meus et Deus meus*. 17. In the Roman canon of the Mass occurs
*haec quotienscumque feceritis, in mei memoriam facietis. Unde et memores,
Domine, nos servi tui . . . offerimus . . . Hostiam puram, Hostiam sanctam, . . .
Panem sanctum vitae aeternae et Calicem salutis perpetuae*. 18. S. Ioann. vi 33
panis enim Dei est qui de coelo descendit et dat vitam mundo; id. 48 *ego sum
panis vitae*. 21. The pelican early became typical of Christ, as she nourishes
her young, if necessary, with her life blood.

III

Lauda, Sion, Salvatorem,
Lauda ducem et pastorem
In hymnis et canticis :
Quantum potes, tantum aude,
Quia maior omni laude, 5
Nec laudare sufficis.

Laudis thema specialis,
Panis vivus et vitalis
Hodie proponitur;
Quem in sacrae mensa cenae 10
Turbae fratrum duodenae
Datum non ambigitur.

Sit laus plena, sit sonora,
Sit iucunda, sit decora
Mentis iubilatio :

Namque dies est sollemnitas
Qua recolitur perennis
Mensae institutio.

In hac mensa novi Regis
Novum pascha novae legis 20
Phase vetus terminat:
Iam vetustas novitati,
Umbra cedit veritati,
Noctem lux eliminat.

Quod in cena Christus gessit, 25
Faciendum hoc expressit
In sui memoriam :
Docti sacris institutis,
Panem, vinum in salutis
Consecramus hostiam. 30



Dogma datur Christianis,	
Quod in carnem transit panis,	
Et vinum in sanguinem :	
Quod non capis, quod non	
vides,	
Animosa firmat fides,	35
Praeter rerum ordinem.	
Sub diversis speciebus,	
Signis tamen et non rebus,	
Latent res eximiae :	
Caro cibus, sanguis potus,	40
Manet tamen Christus totus	
Sub utraque specie.	
A sumente non concitus,	
Non confractus, non divisus,	
Integer accipitur :	45
Sumit unus, sumunt mille,	
Quantum isti, tantum ille,	
Nec sumptus consumitur.	
Sumunt boni, sumunt mali,	
Sorte tamen inaequali	50
Vitae, vel interitus :	
Mors est malis, vita bonis :	
Vide, paris sumptionis	
Quam sit dispar exitus !	

Fracto demum Sacramento	55
Ne vacilles, sed memento	
Tantum esse sub fragmento,	
Quantum toto tegitur;	
Nulla rei fit scissura,	
Signi tantum fit fractura,	60
Qua nec status, nec statura	
Signati minuitur.	
ECCE, PANIS ANGELORUM	
Factus eibus viatorum,	
Vere panis filiorum,	65
Non mittendus canibus;	
In figuris praesignatur,	
Cum Isaac immolatur,	
Agnus paschae deputatur,	
Datur manna patribus.	70
Bone pastor, panis vere,	
Iesu, nostri miserere,	
Tu nos pasce, nos tuere,	
Tu nos bona fac videre	
In terra viventium.	75
Tu qui cuncta scis et vales,	
Qui nos pascis hic mortales,	
Tuos ibi commensales,	
Cohaeredes et sodales	
Fac sanctorum civium.	80

Sequence for the festival of Corpus Christi: written about 1260 for that service and imitated from Adam of S. Victor's *Laudes crucis attollamus*. It is a doctrinal expression of transubstantiation in clean-cut theological language of the utmost precision.

Metr. tr. in Laud. D. 1018, 1019. Original melody in Young 406. Commentary by Kayser II 77.

1. *Sion tota simul ecclesia dicitur*, Gregory (Mone). 5. **maior**, sc. *est.*
 11. **fratrum**, here for the disciples; frequently of Christians: *omnes Christiani*

fratres vocamus, Augustine (Mone). 12. **Datum**, sc. esse. 16. *Corpus Christi*, Thursday after Trinity Sunday. 21. **Phase, passover**: II Paralip. xxxv 1, *fecit enim . . . Phase Domino*. 23. **Umbra**, the "shadow" of the old testament; cf. Adam of S. Victor, No. 4, p. 59, line 9. 29. **in, for**. 37. *The species* in theological language were the bread and wine. 41. Hence the entire sacrament is received in "one kind." 45. The whole Christ is received in the minutest fragment of the Host. *Christus est panis qui sumi potest, consumi non potest*, August. (Mone). 52. I ad Corinth. xi 29 *iudicium sibi manducat*. 59. **rei, substance**. 60. **Signi, sign, accident**. 63. Here a separate hymn begins. Metr. tr. in A. & M. 349.—Psalm lxxviii 25 *panem angelorum manducavit homo*. 66. S. Matt. xv 26 *non est bonum sumere panem filiorum et mittere canibus*. 71-75. Note the climax as in the STABAT MATER 10-12.—S. Ioann. vi 32 *Pater meus dat vobis panem de coelo verum. . . . Ego sum panis vitae*.

IV

Pange, lingua, gloriōsi
Corporis mysterium,
Sanguinisque pretiosi,
Quem in mundi pretium
Fructus ventris generosi
Rex effudit gentium.

Nobis datus, nobis natus,
Ex intacta virgine,
Et in mundo conversatus,
Sparso verbi semine,
Sui moras incolatus
Miro clausit ordine.

In supremae nocte cenae,
Recumbens cum fratribus,
Observata lege plene
Cibis in legalibus,
Cibum turbæ duodenæ
Se dat suis manibus.

- | | |
|----|-------------------------------|
| | Verbum caro panem verum |
| | Verbo carnem efficit, 20 |
| | Fitque sanguis Christi merum; |
| | Etsi sensus deficit, |
| 5 | Ad firmandum cor sincerum |
| | Sola fides sufficit. |
| | TANTUM ERGO Sacramentum 25 |
| | Veneremur cernui: |
| | Et antiquum documentum |
| 10 | Novo cedat ritui: |
| | Praestet fides supplementum |
| | Sensuum defectui. 30 |
| | Genitori, Genitoque |
| | Laus et iubilatio; |
| 15 | Salus, honor, virtus quoque |
| | Sit et benedictio; |
| | Procedenti ab utroque 35 |
| | Compar sit laudatio. |

A vesper hymn, also for the Festival of Corpus Christi. A magnificent hymn, uniting melody with clear doctrinal teaching. In form it is imitated from Fortunatus' PANGE LINGUA, p. 18.

Metr. tr. in A. & M. 203; Schaff II 184, 187. Original melody in Young 390.

9, 10. "He with men in converse blending | Dwelt the seed of truth to sow." 11. **incolatus**, *sojourn*. 13 sq. Cf. preceding hymn, lines 10 sq. 16. S. Iac. xxii 7 *venit autem dies Azymorum in qua necesse erat occidi pascha*. 19. Mone No. 199 gives a paraphrase of this hymn in which line 21 reads *verbum caro factum est panis glriosus, | vinum sanguis factum est Christi gratosus, | traditur discipulis cibus pretiosus, | qui manducat dominum, servus timorosus*. Julian, 879, gives several metrical translations of this difficult stanza. 21. **merum**, nom. 25. Here a new hymn begins in common use. The doxology is unrivalled. As the TANTUM ERGO it has many musical settings. 26. **cernui**, *bending*. 27. **documentum**, of the old testament teaching by type and shadow. 30. The outward sense sees only the *species*: *quod in ara cernitur, | iam totum est divinum, | deus-homo creditur, | non panis, neque vinum*, Mone No. 226.

THOMAS A CELANO

Little is known of Thomas of Celano except that he was a Franciscan monk and became *custos* of the Franciscan convents on the Rhine before 1230. His authorship of the hymn is not certain, but highly probable.

Dies irae, dies illa	Quidquid latet, apparebit,
Solvet saeculum in favilla,	Nil inultum remanebit.
Teste David cum Sibylla.	Quid sum miser tunc dicturus,
Quantus tremor est futurus,	Quem patronum rogaturus,
Quando iudex est venturus, 5	Cum vix iustus sit securus?
Cuneta stricte discussurus!	Rex tremenda maiestatis,
Tuba, mirum spargens sonum	Qui salvandos salvas gratis,
Per sepulera regionum,	Salva me, fons pietatis.
Coget omnes ante thronum.	Recordare, Iesu pie, 25
Mors stupebit, et natura, 10	Quod sum causa tuae viae;
Cum resurget creatura	Ne me perdas illa die!
Iudicanti responsura.	Quaerens me sedisti lassus,
Liber scriptus proferetur,	Redemisti crucem passus:
In quo totum continetur,	Tantus labor non sit cassus! 30
Unde mundus iudicetur.	Iuste iudex ultioris,
Iudex ergo cum sedebit,	Donum fac remissionis
	Ante diem rationis!

Ingemisco tanquam reus,
Culpa rubet vultus meus : 35
Supplicanti parce, Deus !

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae 40
Sed tu bonus fac benigne
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra. 45

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis !

Oro supplex et acclinis,
Cor contritum quasi cinis, 50
Gere curam mei finis !

Lacrymosa dies illa,
Qua resurget ex favilla
Iudicandus homo reus :
Huic ergo parce, Deus ! 55

Pie Iesu domine,
Dona eos requie ! Amen.

The *DIES IRAE* by common consent is the most sublime of all Latin hymns. In ritual use it is the sequence for All Souls' Day and for requiem masses, but it was originally an Advent hymn. Its use in Goethe's "Faust" and Scott's "Lay of the Last Minstrel" is well known.

Literature: Julian's Dictionary 294; F. Johnson, *Dies Irae*, Cambridge, 1883; Schaff, "Literature and Poetry," 134; Dublin Review, 1883: 48, 369. Nott, *Seven Great Hymns*, 44.

Metr. tr. in Episc. H. 36; Laud. D. 1108; Meth. H. 1023; Bapt. P. B. 562; Schaff I 373, 376, 379. Over one hundred and fifty metrical versions have been made into English, and at least ninety into German. And yet the hymn still defies adequate translation. Original melody in Young 57, 64. Mozart's requiem is the most famous of many musical settings.

Metre: a stanza of three trochaic dimeters rhymed with marked vowel assonance.

1. Sophon. i 15 *dies irae dies illa, dies tribulationis et angustiae, dies calamitatis et miseriae, dies tenebrarum et caliginis, dies nebulae et turbinis, dies tubae et clangoris super civitates munitas et super angulos excelsos.* 2. II Petr. iii 10 *elementa vero calore solventur.* 3. Psalm cii 27 *anni tui non deficiunt;* Isaias li 6 *coeli sicut fumus liquefiant . . . iustitia mea non deficiet.* The fourth eclogue of Virgil was thought to contain a prophecy of Christ and Lactantius in his *Institutes*, Book 7, 16 sq., quotes the testimony of the Sibyl to the last judgment. 4. Apoc. vi 17 *quoniam venit dies magnus irae ipsorum: et quis poterit stare?* 7. I Corinth. xv 52 *canet enim tuba et mortui resurgent.* 8. **sepulcra regionum** means more than *sepulcrorum regiones:* the earth becomes a tomb! 10. Apoc. xx 13 *mors et infernus dederunt mortuos.* 13. Apoc. xx 12 *liber apertus est qui est vitae: et iudicati sunt mortui.* 16. S. Matt. xxv 31 *cum autem venerit Filius hominis in maiestate sua, et omnes angeli cum eo, tunc sedebit super sedem maiestatis suae.* 17. S. Luc. xii 2. 21. I Petr. iv 18 *si iustus vix salvabitur.* 23. Apoc. xxi 6 *dabo de fonte aquae*

vitae gratis. 24. Cf. *pie pelicane Iesu Domine*, Aquinas p. 70. 27. S. Ioann. xviii 9 non perdidi ex eis quemquam. 28. Id. iv 6 fatigatus ex itinere sedebat. 33. S. Matt. xxv 19 posuit rationem cum iis. 43. Id. 33 statuit oves quidem a dextris suis, hoedos autem a sinistris. 46. Id. 41 discedite a me maledicti in ignem aeternum. — This hymn had many predecessors: one of them, APPARIBIT REPENTINA, p. 25, should be closely compared.

IACOBUS DE BENEDICTIS

Jacopone de Benedetti was born at Todi in Umbria, of noble origin, and after the violent death of his wife became a lay brother of the Order of S. Francis; he died in 1306. He was *stultus propter Christum*, as his epitaph states.

Stabat mater speciosa		Et algori subditum;
Iuxta foenum gaudiosa,		Vidit suum dulcem natum
Dum iacebat parvulus;		Vagientein, adoratum
Cuius animam gaudentem,		Vili devensorio.
Laetabundam et ferventem	5	
Pertransivit iubilus.		Nato Christo in praesepe
O quam laeta et beata		Caeli cives canunt laete
Fuit illa immaculata		Cum immenso gaudio;
Mater unigeniti;		Stabat senex cum puella
Quae gaudebat et ridebat,	10	Non cum verbo nec loquela
Exultabat, cum videbat		Stupescentes cordibus.
Nati partum inclyti.		30
Quisquam est, qui non gau-		Eia, mater, fons amoris,
deret,		Me sentire vim ardoris
Christi matrem si videret		Fac, ut tecum sentiam;
In tanto solatio?	15	Fac, ut ardeat cor meum
Quis non possit collaetari,		In amatum Christum Deum,
Christi matrem contemplari		35
Ludentem cum filio?		Ut sibi complaceam.
Pro peccatis suaे gentis		Sancta mater, istud agas,
Christum vidit cum iumentis	20	Prone introducas plagas
		Cordi fixas valide;
		Tui nati caelo lapsi
		40

Iam dignati faeno nasci,
Poenas mecum divide.

Fac me vere congaudere,
Iesulino cohaerere,
Donec ego vixero ;
In me sistat ardor tui,
Puerino fac me frui,
Dum sum in exilio.

Virgo virginum praeclara,
Mihi iam non sis amara, 50
Fac me parvum rapere ;
Fac, ut pulerum infantem
portem,

45

Qui nascendo vicit mortem,
Volens vitam tradere.

Fac me tecum satiari, 55
Nato me inebriari,
Stantem in tripudio ;
Inflammatus et accensus
Obstupescit omnis sensus
Tali me commercio. 60

Fac me nato custodiri,
Verbo Dei praemuniri,
Conservari gratia ;
Quando corpus morietur
Fac, ut animae donetur 65
Tui nati gloria.

The STABAT MATER SPECIOSA is one of the seven great hymns, and is regarded as the most tender of all. Taken by itself it has a certain beauty, but on comparison with the STABAT MATER DOLOROSA it is seen to be but a feeble imitation. It is not certainly by Jacopone.

Literature : Kayser II 185; Schaff, "Literature and Poetry" 218.
Met. tr. by Neale, in *Seven Great Hymns* 119.

24. S. Luc. ii 7 et peperit filium suum primogenitum et pannis eum involvit et reclinavit eum in praesepio quia non erat eis locus in diversorio.
44. **Iesulino**, like *puerino*, 47, is a medieval diminutive. 57. "Leaping for that joy intense," Neale.

THOMAS A KEMPIS

Thomas of Kempen was born near Düsseldorf about 1380. He is best known through his *Imitatio Christi*.

Labor parvus est
Et brevis vita,
Merce grandis est,
Quies infinita.

Toties martyr Dei 5
Efficieris,
Quoties pro Deo
Poenam patieris.

The extract is from his *Canticum de virtute patientiae* (Wackernagel, 1, 225).
The metre is little more than rhythmic prose.

AUCTOR INCERTUS

HORAE DE PASSIONE

I

Ad Primam

Tu qui velatus facie
Fuisti sol iustitiae,
Flexis illusus genibus,
Caesus quoque verberibus :

Te petimus attentius,
Ut sis nobis propitius,
Ut per tuam clementiam
Perducas nos ad gloriam.

Ad Tertiam

Hora qui ductus tertia
Fuisti ad supplicia,
Christe, ferendo humeris
Crucem pro nobis miseris :

Fac nos sic te diligere
Sanctamque vitam ducere,
Ut mereamur requie
Frui caelestis patriae.

Ad Sextam

Crucem pro nobis subiit
Et stans in illa sitiit
Iesus sacratis manibus
Clavis fossus et pedibus :

Honor et benedictio
Sit crucifixo Domino,
Qui suo nos suppicio
Redemit ab exitio.

Ad Nonam

Beata Christi passio
Sit nostra liberatio,
Ut per hanc nobis gaudia
Parata sint caelestia.

5

Gloria Christo domino,
Qui pendens in patibulo
Clamans emisit spiritum
Mundumque salvans perditum.

10

Qui iacuisti mortuus
In pace rex innocuus,
Fac nos in te quiescere
Semperque laudes canere.

15

Succurre nobis, Domine,
Quos redemisti sanguine,
Et duc nos ad suavia
Aeternae pacis gaudia.

40

These "Hours of the Passion" are found in a fourteenth-century Ms.
Metre: iambic dimeter, rhyming.

1. "Per velamen nostrae infirmitatis," Leo (Mone). S. Matt. xv 1 mane . . .

tradiderunt Pilato. 2. *Malachi iv 2 orietur . . . sol iustitiae.* There is a reference to the darkness at the Crucifixion. 3. *S. Marc. xv 19 ponentes genua adorabant.* 9. *Id. 25 erat autem hora tertia.* 17. *Id. 33 facta hora sexta.* 25 *Id. 34 hora nona exclamavit Iesus.* 33. *Id. 42 cum iam sero esset.* — These Canonical Hours—Prime, Terce, Sext, Nones, Compline—are matters of frequent literary allusion.

II

Surrexit Christus hodie
Humano pro solamine,

Mortem qui passus pridie
Miserrimo pro homine.

Mulieres ad tumulum
Dona ferunt aromatum,

Quaerentes Iesum dominum
Qui est salvator hominum,
Album cernentes angelum
Annunciantem gaudium :

Mulieres O tremulae,
In Galilaeam pergit,

An Easter carol from a fourteenth-century Ms., the original of several Easter hymns.

Metr. tr. in Schaff I 253; Episc. H. 112. Original melody in Young 198.
9. S. Ioann. xx 12 *vidit duos angelos in albis.*

IOANNES MAUBURNUS

Jean Mauburn was abbot of Livry, near Paris; he died in 1502.

Heu, quid iaces stabulo,
Omnium creator,
Vagiens cunabulo
Mundi reparator?
Si rex, ubi purpura,

Vel clientum murmura,
Ubi aula regis?
Hic omnis penuria,
Paupertatis curia,
5 Forma novae legis. 10

Istue amor generis Me traxit humani, Quod se noxa sceleris Occidit profani. Hic meis inopiis Gratiarum copiis Te pergo ditare, Hocce natalitio Vero sacrificio Te volens beare.	O, te laudum millibus Laudo, laudo, laudo, Tantis mirabilibus Plaudo, plundo, plundo. 15 Gloria, sit gloria, Amanti memoria Domino in altis! Cui testimonia Dantur et paeconia 20 Caelicis a psaltis.	25 30
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This hymn is extracted from the *Rosetum Spirituale*.

Metr. tr. in Young 86.

17. Note the modern idiom.

AUCTOR INCERTUS

I

Caelestis formam gloriae, Quam spes quaerit ecclesiae, In monte Christus indicat, Quo supra solem emicat.	Glorificata facie Christus declarat hodie, Quis sit honor credentium 15 Deo pie frumentum.
Res memoranda saeculis, Hic eum tribus discipulis, Cum Moyse et Helia Grata promit eloquia.	5 Visionis mysterium Corda levat fidelium, Unde sollemni gaudio Clamat nostra devotio : 20
Assistunt testes gratiae Legis atque prophetiae, De nube testimonium Sonat patris ad filium.	Pater cum unigenito 10 Et spiritu paraclito Unus nobis hanc gloriam Largire per praesentiam.

A hymn for the Transfiguration, from a fifteenth-century Ms.

Metr. tr. in Episc. H. 167; N. Laud. D. 363; In Exc. 224; Meth. H. 199; Bapt. P. B. 322.

1. S. Matt. xvii 1 *assumit Iesum Petrum et Iacobum et Ioannem fratrem eius et dicit illos in montem excelsum seorsum; et transfiguratus est ante eos. Et resplenduit facies eius sicut sol.* 10. Moses represented the Law, and Elias the Prophets.—S. Matt. xviii 16 *in ore duorum vel trium testium stet omne verbum.* 12. S. Matt. xvii 5.

II

Ierusalem luminosa
 Vera pacis visio,
 Felix nimis et formosa,
 Summi Regis mansio,
 De te O quam gloriosa
 Dicta sunt a saeculo.
 Lapidibus expolitis
 Structa tu mirifice,
 Gemmis auro claris vitris
 Decoraris undique;
 Portae fulgent margaritis
 Plateae sunt aureae.
 In te iugiter iucundum
 Alleluia canitur;
 Sollemne ac laetabundum
 Semper festum agitur;
 Totum sanctum, totum mun-
 dum,
 In te quidquid cernitur.
 In te nunquam nubilata
 Aeris temperies;
 Sole solis illustrata

5	Semper est meridies; In te non nox fessis grata, Nec labor nec inquieris.	
10	O quam vere gloriosum Eris, corpus fragile, Cum fueris tam formosum, Forte, sanum, agile, Liberum, voluptuosum, In aevum durabile.	25
15	Nunc libenter ac ferventer Laborum fer onera; Habeas ut <condecenter> Dona tam magnifica; Doterisque luculenter Gloria perpetua.	30
20	Aeterne glorificata Sit beata Trinitas, A qua caelestis fundatur Ierusalem civitas,	35
	In qua sibi frequentata Sit laudis immensitas.	40

An anonymous hymn of the fifteenth century, written under the influence of Thomas a Kempis. It is a cento from a hymn of one hundred lines.

Metr. tr. in Episc. H. 399; In Exc. 799. 2. Cf. URBS BEATA H. DICTA PACIS VISIO, p. 27. 11. Id. line 7. 17. **mundum**, pure. 24. Apoc. xxi 23 *lucerna eius est Agnus . . . 25 nox enim non illuc.* 33. **condecenter** supplies a missing word in the Ms. 35. Gen. xxx 20 *dotavit me Deus dote bona.*

III

Adeste, fideles,	Cantet nunc Io
Laeti, triumphantes,	Chorus Angelorum,
Venite, venite in Bethlehem :	Cantet nunc aula caelestium :
Natum videte	Gloria in 20
Regem Angelorum : 5	Excelsis Deo :
Venite adoremus,	Venite adoremus,
Venite adoremus,	Venite adoremus,
Venite adoremus Dominum.	Venite adoremus Dominum.
Deum de Deo,	Ergo qui natus 25
Lumen de lumine,	Die hodierna,
Gestant puellae viscera :	Iesu, tibi sit gloria :
Deum verum,	Patris aeterni
Genitum non factum :	Verbum caro factum :
Venite adoremus,	Venite adoremus, 30
Venite adoremus, 15	Venite adoremus,
Venite adoremus Dominum.	Venite adoremus Dominum.

This common Christmas hymn has been ascribed to Bonaventura, but is probably of French authorship and of the seventeenth century. In the Roman missal it is appointed "ad laudes vespertinas" on Christmas day.

Metr. tr. in Episc. H. 49, 50; N. Laud. D. 324; In Exc. 185, 186. Original melody ("Portuguese Hymn") in Young 108. The metre is irregular.

3. S. Luc. ii 15 *pastores loquebantur ad invicem : Transeamus usque Bethlehem et videamus hoc verbum.* 20. Id. 13 *facta est cum angelo multitudo militiae caelestis laudantium Deum et dicentium Gloria in altissimis Deo.* 29. S. Ioann. i. 14 *et verbum caro factum est.*

IV

O esca viatorum,	Esurientes eiba,
O panis angelorum,	Dulcedine non priva 5
O manna caelitum,	Corda quaerentium.

O lympha, fons amoris,
 Qui puro Salvatoris
 E corde profluis :
 Te sitientes pota,
 Haec sola nostra vota,
 His una sufficis.

O Iesu, tuum vultum,
 Quem colimus occultum
 Sub panis specie,
 10 Fac, ut, remoto velo,
 Aperta nos in caelo
 Cernamus acie.

15

A hymn often ascribed to Aquinas, but probably by a German Jesuit of the seventeenth century.

Metr. tr. in Episc. H. 223; N. Laud. D. 1057; In Exc. 677; Meth. H. 849.
 Metre: iambic dimeter catalectic rhyming, and lines of three iambics rhyming.

1. Aquinas LAUDA SION, p. 71, 63 *ecce, panis angelorum | factus cibus viatorum | vere panis filiorum.* 4, 5. **ciba . . . priva**, verbs. 10. **pota**, refresh.
 15. **specie**, Aquinas l.c. 42. 16. Cf. Aquinas ADORO TE DEVOTE, p. 70, line 25.

V

O filii et filiae,
 Rex caelestis, rex gloriae
 Morte surrexit hodie. Alleluia.
 Et mane, prima Sabbati
 Ad ostium monumenti 5
 Accesserunt discipuli. Alleluia.
 Et Maria Magdalene,
 Et Iacobi, et Salome
 Venerunt corpus ungere. Al-
 leluia.
 In albis sedens angelus 10
 Praedixit mulieribus :
 In Galilaea est Dominus. Al-
 leluia.

Et Ioannes apostolus
 Cucurrit Petro citius,
 Monumento venit prius. Al-
 leluia.

Discipulis astantibus,
 In medio stetit Christus,
 Dicens: Pax vobis omnibus.
 Alleluia.

Ut intellexit Didymus
 Quia surrexerat Iesus, 20
 Remansit fere dubius. Alle-
 luia.

Vide, Thoma, vide latus,
 Vide pedes, vide manus,
 Noli esse incredulus. Alle-
 luia.

Quando Thomas vidit Chris-
 tum, 25
 Pedes, manus, latus suum,
 Dixit: Tu es Deus meus. Al-
 leluia.

Beati qui non viderunt Et firmiter crediderunt;		Benedicamus Domino. Alle-
Vitam aeternam habebunt.		luia.
Alleluia.	30	Ex quibus nos humillimas
In hoc festo sanctissimo		Devotas atque debitas
Sit laus et iubilatio:		35 Deo dicamus gratias. Alle- luia.

A salutation for Easter of French origin; probably of the seventeenth century.

Metr. tr. in A. & M. 108; Laud. D. 435; Schaff I 254. Original melody in Young 206.

Metre: iambic dimeter, rhyming.

4. S. Mare. xvi 2 *et valde mane una sabbatorum reniunt ad monumentum.* The word for week is N. T. Greek. 7. Id. 1 *et cum transisset sabbatum Maria Magdalene et Maria (mater) Iacobi et Salome emerunt aromata ut venientes ungerent Iesum.* 13. S. Ioann. xx. 4 *ille alius discipulus praeccurrit citius Petro et renit primus ad monumentum.* 17. Id. 19 *renit Iesus et stetit in medio et dixit eis Pax vobis.* 20. *Quia* and *quod* for the acc. and infin. construction are very common in medieval Latin through Greek influence: S. Ioann. xx. 18 *annuncians discipulis quia vidi Dominum.* 25. Id. 27 *vide manus meas et affer manum tuam et mitte in latus meum et noli esse incredulus.* 27. Id. 28 *dixit ei Dominus et Deus meus.* 28. Id. 29 *beati qui non viderunt et crediderunt.*

CAROLUS COFFIN

Charles Coffin was Rector of the University of Paris, and wrote many hymns for the revised Paris breviary of 1736.

I

In noctis umbra desides		Adsis, Redemptor, et tuae
Dum somnus artus occupat,		Plebis relaxans crimina, 10
Ad te, Deus, fidelibus		Adae seclus quas clauserat,
Mens excubat suspiriis.		Reclude caelestes domos.
Desiderata gentibus, 5		Qui liberator advenis,
Verbum Patris, mundi salus,		Fili, tibi laus maxima,
Audi preces gementium,		Cum Patre, cumque Spiritu, 15
Tandemque lapsos excita.		In sempiterna saecula.

An Advent hymn.

Metr. tr. in A. & M. 40; N. Laud. D. 114; Young 41.

5. Aggaeus ii 8 *et veniet desideratus cunctis nationibus.* 10. **Plebis** betrays the ultra-classical taste of Coffin's time; *salvum fac populum* was good enough for the TE DEUM, p. 7, line 23.

II

Labente iam solis rota,
Inclinat in noctem dies;
Sic vita supremam cito
Festinat ad metam gradu.

O Christe, dum fixus crucei 5
Expandis orbi brachia,
Amare da crucem; tuo
Da nos in amplexu mori.

A hymn for Sunday evening.

Metr. tr. in A. & M. 12; In Exc. 82; Young 8.

6. S. Ioann. xii 32 *et ego si exaltatus fuero a terra omnia traham ad meipsum.*

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